NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES { Volume IX. Whole No. 225. | NEW YORK: SATURDAY, APRIL 21, 1883. | PRICE TEN CENTS.

MADAME JANAUSCHEK.
Time all filled for 1882-83. Now booking for 1883-84. Address Nat Childs, care MIRROR.

MISS LILIAN GERARD.
Address MIRROR office.

MISS ADELE PAINE.
Address MIRROR.

MISS CARRIE E. DANIELS.
Address MIRROR.

MISS AMY LEE.
At Liberty.
Address MIRROR.

MISS ADELAIDE CHERIE.
As Aouda.
With Kiralfys' Around the World Company.

MISS ADELAIDE THORNTON.
Addreds this office.

MISS LIZZIE WALDRO.
Juveniles. Address Spies and Smart, 12 Union Square, New York.

MISS KATE CASTLETON.
Rice's Surprise Party.
Address NEW YORK MIRROR.

MISS ANNIE D. WARE.
Address Agents, or 348 Sixth avenue, N. Y.

MISS ALICE HASTINGS.
Comedy and Singing Business.
Address the Agencies.

MISS SYDNEY COWELL.
Dollie Dutton in Hazel Kirke.
Madison Square Theatre.

MISS FLORENCE D. KELLOGG.
Prima Donna Soprano.
Address MIRROR.

MISS ISABEL JACKSON.
As Daisy Brown, with Madison Square Theatre Company, in The Professor.

MISS BEULA VERNE.
Leading Juvenile. At Liberty
Permanent address, MIRROR.

MISS HELEN FLORENCE.
Butte City, Montana.

MISS SARA GOLDBERG.
Address Simmonds and Brown.

MISS LEONA MOSS.
Address care MIRROR.

MISS REGINA DACE.
Re-engaged for Leading business with F. S. Chanfrau.

MISS ISABEL THYNN MORRIS.
Supporting Margaret Mather.
Season 1882-83.

MISS SADIE BIGELOW.
Engaged for season 1882-83 with Robson and Crane. Address MIRROR.

MISS ETHEL GREY.
With Hanlon-Lees combination.
Address MIRROR.

MRS. SOL SMITH.
With Lotta.
Address 110 West 40th street.

MISS ADA NEILSON.
Leading and Heavies.
On tour in England.

MISS MARGARET MILLER.
Leading Juveniles.
Address Agents.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At liberty.
Address 31 Lafayette Place, N. Y.

MISS HATTIE BAKER.
Second Soubrette and Utility. At liberty.
243 Congress street, Portland Me., or this office.

MISS EMMA BOBBITT.
Elocutionist.
Address all communications to MIRROR Office.

MISS AMY GORDON.
Prima Donna.
Address care N. Y. MIRROR.

MISS BESSIE GRISWOLD.
Address N. Y. MIRROR.

MISS ROSE COGHLAN.
Wallack's Theatre.
Season 1882-83.

MISS JEAN BURNSIDE.
Address N. Y. MIRROR Office.

MISS ANNIE WAKEMAN.
Engaged at Union Square Theatre season 1882-3.

MISS HELEN A. TRACY.
Address MIRROR.

MISS HELEN BANCROFT.
Address N. Y. MIRROR.

MISS AGNES HERNDON.
Address MIRROR.

MRS. AUGUSTA FOSTER.
Lady Macbeth, Emilia and Tullia.
Fifth Season. John McCullough combination.

MISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramatic Agents, London England.

MISS ADA CAVENDISH.
Address all letters to 8 Bloomsbury Square, W. C., London.

MISS LINDA DIETZ.
Specially engaged.
St. James' Theatre, London.

MISS DOLLIE THORNTON.
Re-engaged Alvin Joslin Comedy Co. Season 1882-83. Permanent address 264 W. 21st St.

MISS KATHERINE CORCORAN.
Address MIRROR.

MISS ANNIE FIRMIN.
Address MIRROR.

MISS MARIE L. ACOSTA.
Bijou Theatre, Philadelphia.
Address MIRROR office.

MISS LOUISE MULDENER.
Boston Theatre.
Season 1882-84.

MISS ANNIE WALKER.
Juvenile Soprano. Leading.
1084 Fulton Ave., Brooklyn.

MISS AGNES ELLIOTT.
Wallack's Theatre.

MISS HELEN CORIATT.
Leading Juveniles.
With the Florences. Season 1882-3.

MISS ANNA ASHOP.
At Liberty.
Address MIRROR.

MISS ANGIE GRAY.
Soubrettes.
Address this Office

MISS ALICE SHERWOOD.
Leading Juveniles and Soubrettes.
Address SPIES & SMART, 12 Union Square.

MISS JANET RATHBONE.
Eccentric Comedy.
Address this Office.

MISS ANNIE D. MONTAGU.
Address MIRROR.

MISS MABEL MOORE.
Juveniles. At Liberty.
Address this office.

MRS. E. ROSE.
First Old Woman.
Disengaged.

MISS MARION DELACEY.
Soubrette.
Address MIRROR.

MISS FANNIE DESMOND.
Juveniles and Soubrettes.
Address Spies and Smart, or this Office.

MISS MAGGIE DURYEA.
Disengaged for Juveniles.
Address in care of this Office.

MISS ETHEL SKEEL.
Soubrettes.
Disengaged. Address MIRROR.

MLLE. ADELE CORNALBA.
Star-Premiere Danseuse Assoluta.
Address P. O. Box 1926, or 108 W. 16th Street, N. Y.

MISS ELLIE WILTON.
Leading Business.
Wallack's Theatre, New York.

MISS JENNIE YEAMANS.
As Sally Smiles. Atkinson's Original Jollities.
Address MIRROR.

MISS SARA VAN HUYCK.
Abroad.
Address NEW YORK MIRROR.

MR. GEORGE PURDY.
Musical Director Boston Museum. Season 1882-83. Address MIRROR.

MR. E. L. WALTON.
At Liberty.
Season 1883-84.

MR. JAMES O. BARROWS.
Comedian.
Address MIRROR.

MISS MAY STERLING.
Juveniles or Boys.
Address MIRROR.

MESSRS. CARL AND EDWARD HERRMANN.
Piano and Violin School.
208 West 11th street, N. Y.

MR. WILLIAM W. RANDALL.
Business Manager Original Madison Square Theatre Hazel Kirke Company. 1882-84. En route.

MR. LILFORD ARTHUR.
Specially engaged by the Vokes Family.
Address N. Y. MIRROR.

MR. CHARLES C. MAURURY.
M'liss Combination.
Season 1882-83.

MR. ED. P. TEMPLE.
Earl of Mount Ararat, Iolanthe.
Bijou Theatre, Boston.

MR. GEORGE W. PENDERGASTE.
Walking Gentleman.
Address MIRROR.

MR. C. G. CRAIG.
Re-engaged with Charlotte Thompson.
Leading support.

MR. JOHN MALONE.
With F. B. Warde Company.
En route.

MR. SEDLEY BROWN.
Engagement for the season of 1882-83 with Aldrich and Parsloe. Address MIRROR.

MR. HARRY BULLARD.
Primo Tenore.
Address N. Y. MIRROR.

MR. JAMES L. CARHART.
M. Morel in Monte Cristo. Booth's Theatre co.
Under John Stetson's management. En route.

MR. WALTER OWEN.
Characters.
With Barney McAuley Combination.

MR. FRED LESLIE.
Address Era office, London.

MR. C. N. BARBOUR.
At Liberty.
Season 1882-83. Address MIRROR.

MESSRS. SPIES AND SMART.
Dramatic Agents.
12 Union Square, N. Y.

MR. FRANK FARRELL.
Business Manager The Professor, Madison Square Theatre Company.

MR. ALFRED B. COLBY.
Agent Ada Gray company. Season 1882-3.
Address MIRROR.

MR. ROLAND BARDEL.
Agent.
Disengaged.

MR. JAMES ARNOLD-MORRIS.
Address MIRROR Office.

MR. W. A. EDWARDS.
Late Manager Rooms for Rent Company.
Address MIRROR.

MR. FLOYD COOK.
Youths and Minor Roles.
Address 12 Union Square.

MR. GEORGE VANDENHOFF, JR.
Daly's Theatre.
Season 1882-3.

MR. JAMES F. NEILL.
Season 1882-3.
Only a Farmer's Daughter Company.

MR. SIDNEY R. ELLIS.
Disengaged.
Address care MIRROR.

MR. MAX FIGMAN.
Singing Comedian.
At liberty. Season 1882-83.

MR. WILLIAM GILL.
Dramatic Author.
Address MIRROR.

MR. G. D. CHAPLIN.
With Janauschek, season 1882-83.

MR. RUSSELL S. GLOVER.
Leading Tenor Roles. Lately with Gorman Opera Co. Disengaged. Address 1405 Broadway, N. Y.

MR. WILLIAM F. OWEN.
With Modjeska.
Season 1882-83.

MR. FREDERICK PAULDING.
Care N. Y. MIRROR Office.

MR. JOSEPH DE BARTHE.
Address MIRROR.

MR. JOHN W. ARCHER.
Booth's Theatre.

MR. BENJ. MAGINLEY.
Madison Square Theatre
Season commencing September, 1883.

MR. WILL C. COWPER.
With Boucicault.
Wallack's Star Theatre.

MESSRS. HYDE AND BEHMAN.
Proprietors and Managers,
Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. LESTER VICTOR.
With the Harrisons.
Season 1882-83.

MR. F. W. ZAULIG.
Musical Director. Disengaged Season 1882-83.
Address MIRROR.

MR FRANK A. SMALL.
At Liberty.
Address this office.

MARC GAMBIER.
Photographer for the Profession.
16 West 14th street, N. Y.

MR. RUSSELL BASSETT.
With Maggie Mitchell.
Season 1882-83. Address MIRROR.

MR. CHARLES B. WELLES.
Leading Juvenile and Light Comedy.
Madison Square Theatre.

MR. CHARLES PUERNER.
Musical Director.
Booth's Theatre.

MR. FRANK WILLIAMS.
Sole Manager Katherine Rogers.
Address 487 W. 22d Street, New York

MR. CHARLES D. HERMAN.
Bartley Campbell's White Slave Company.
En route.

MR. FRED SACKETT.
As Arthur Carringford. Madison Square Theatre, Hazel Kirke Company.

MR. MILTON NOBLES
May be addressed at his residence, No. 139 First Place, Brooklyn, N. Y.

MR. HARRY FARMER.
Musical Director.
Address this office.

MR. JAMES E. McELROY.
Character Comedian.
En route. Address this Office.

MR. GEORGE C. BOWEN.
Utility.
Address this Office.

MR. OSCAR COBB.
Theatrical Architect. Auditorium and stage work a specialty. Major Block, Chicago.

MR. HARLEY MERRY.
Scenic Artist.
Flatbush, City Line, Brooklyr.

MME. MADELINE SCHILLER.
Receives pupils at 29 W. 31st street, where communications may be addressed.

MR. BENOIT BOGEY.
Manufacturer of Invisible Hair and Cap Nets.
469 Sixth avenue, N. Y.

MR. H. J. EAVES, COSTUMER.
The leading one in America.
63 East Twelfth street

MISS MARTHA WREN.
At liberty.
Address MIRROR.

MISS AGNES LAFAYETTE.
Address MIRROR.

MISS EMILY MAYNARD.
Actress and Singer.
Address care N. Y. MIRROR.

MR JOHN J. RUDDY
Assistant Treasurer
Booth's Theatre, 1882-83.

MISS MINETTE THOMPSON
Re-engaged with the Harrisons. At Liberty May 15. Address Simmonds & Brown.

MR. EDWARD [illegible]
Manager M. [illegible]
Address En Route.

MR. JOSEPH H. PRICE.
Manager Fanny Davenport.
Address N. Y. MIRROR.

RANDALL KNOWLES.

MR. LESLIE GOSSIN.
Address MIRROR.

MR. LEO COOPER.
With Mlle. Rhea. Season 1882-83.

MR. HARRY COURTAINE.
With Aldrich and Parsloe. Address MIRROR.
Season 1882-3.

MR. RICHARD VARNEY.
Leading Juveniles.
Address Spies & Smart.

MR. CYRIL SEARLE.
Manager Rose Eytinge.
Address MIRROR.

MR. HAROLD RUSSELL.
Juveniles.
Second year with Phosa McAllister.

MR. J. DUKE MURRAY.
Business Agent Milton Nobles' Combination.
[illegible] Dalton street, Chicago, Ill.

MR. ALFRED L. SIMPSON.
Musical Director.
Address MIRROR.

MR. J. W. PARSON [illegible]
Pupil [illegible]
Tenor, Voice Culture and Art of Singing.
W. 15th St., N. Y.

MR. J. H. [illegible]
Associate [illegible]
Opera House, Indianapolis, Ind.
Season 1881-82

MR. ERNEST LINDEN.
With Moore and Burgess.
St. James' Hall, London

MR. CHARLES H. RIDDER.
With Mr. John McCullough. Season of 1882-1883.

MR. JULIAN DOANE.
Tenor,
Address 25 State st., Boston, Mass.

MR. LEWIS MITCHELL.
Second season with Brooks and Dickson.

MR. EDWARD [illegible]NGLANDER.
Late scenic artist Haverly's California Theatre.
Disengaged. Spies and Smart

MR. GEORGE [illegible]OWEN.
Business Agent or Treasurer. At Liberty.
Address, care [illegible] Bryant & Alden Co., Boston.

MR. C. A. McMANUS.
Address 4[illegible] North Eighth street, Philadelphia.

MR. FRANK KARRINGTON.
As Dan Hardy and Lord Travers.
Madison Square Company, 1882-83.

MRS. J. K. [illegible]
At liberty.
Address Washington Place, New York.

MR. F. N. [illegible]
Business Manager Siberia. Permanent address [illegible] Philadelphia, or Agencies

MR. HARRY MACK.
In Fun in a Boarding School. Harry Hamilton, Captain Bombshell, Simon Bombshell.

MR. GEORGE L. SMITH.
Permanent address,
Madison Square Theatre, N. Y.

MR. FRANK HAYDEN.
With Corinne Merriemakers.
Season 1881-82.

MR. ALLEN THOMAS.
On tour in England as Touchstone, Launcelot Gobbo, Sir Benjamin.

MR. ERNEST BARTRAM
Old Man. Eccentric Comedy Character.
No. 151 Vine street, Philadelphia.

MR. PHILIP BECK
Juvenile Lead.
En tour with Miss Bateman, England

MR. CORNELIUS MATHEWS,
Dramatic Author,
Address MIRROR.

MR. WILLIAM STRONG,
Scenic Artist. Disengaged.
Address MIRROR.

MR. J. M. [illegible]KIN
[illegible] character Old Men.
Address MIRROR.

MR. [illegible] NELL
[illegible] engagements. Address J. A. N[illegible]
[illegible] and Columbia Ave., Philadelphia.

At the Theatres.

The revival of Tom Robertson's Caste on Tuesday night at the Bijou, by Harry Pitt's newly organized comedy company, is the most important event we are called upon to notice this week. The house was filled comfortably with club men, society women and the brigade of first-nighters. Applause was liberally bestowed upon the actors, all of whom acquitted themselves so satisfactorily as to merit marked approbation.

Robertson's pieces are charming, and none of them more so than Caste. That comedy possesses more worth than a superficial observation appears to indicate. It is not only an interesting and amusing compositi n which, from its naturalness, appeals to the heart: it is a true play of manners, mirroring the characteristics and deportment of English society of the past decade, and as such it will live as long as there are players to represent it with fidelity. It is because they belong to this class of play that standard works like She Stoops to Conquer, The School for Scandal and The Rivals outlive their generation. The chief charm of Caste is the contrast it affords between heads and hearts. The warm love of George and Esther, which bridges the sotial gulf that separates those who are unequal in respect to birth and station, on the one hand, and the worldly wisdom of Hawtree and the pride of the Marquise on the other, point a fine moral. The courtship of honest Sam and lively Polly and the doddering of the weak old scamp Eccles complete the perfect little domestic picture. While Robertson deserves all the praise awarded him for his clever arrangement of the story, its brilliant dialogue and other virtues, he has no claim to originality, either in plot or invention of character. It is singular that the source from which he derived his material has never suggested itself to the sapient critics who from time to time have expressed their opinions of the comedy. We must admit that until Tuesday night the origin had escaped us; but on that occasion it suddenly came to mind.

Unquestionably the dramatist drew his inspiration from Thackeray. Caste dovetails perfectly with certain episodes of "Vanity Fair," and in all essential respects the principal personages of the comedy and novel are identical. On examination, making allowances for such alterations as the author has deemed necessary, we find the relationship of the people may be traced as follows:

THE PLAY.		THE NOVEL.
George D'Alroy	is	George Osborne
Captain Hawtree	"	Captain Dobbin
Old Eccles	"	John Sedley
Esther Eccles	"	Amelia Sedley
Marquise de St. Maur	"	Osborne, Sr.

The prototype of Polly and Sam are found in one or two minor personages in Thackeray's masterpiece. George Osborne, in the book, marries a girl without fortune and beneath him socially. So does George D'Alroy in the play. He goes to the war after breaking the news to his wife, exactly as is done in Caste. Captain Osborne is killed—Captain D'Alroy is reported killed. After the news is brought Amelia bears a child—so does Esther. Amelia, in her affliction, is befriended by Dobbin; similarly, Hawtree relieves Esther's necessities. At the sale of Amelia's household goods Dobbin buys her piano and sends it to her anonymously; the same purchase is made by Hawtree for Esther under the same circumstances. Old Osborne offers to take his son's child and rear him, which offer Amelia indignantly refuses. The Marquise calls on Esther and signifies her willingness to provide for the grandchild; the mother declines the proffered help and shows the aristocratic old lady the door. Eccles is an exaggerated John Sedley, who, it will be remembered, frequents taverns and takes to drinking habits after his misfortunes. Eccles proceeds to be a champion of the working-girl [illegible] spouting bombastic [illegible] indulges in the delusion that [illegible] ness, and carries [illegible] red tape, which he opens and [illegible] ite pot-house with a great [illegible] portance. The principal [illegible] the two characters is that the [illegible] less old rascal, while the [illegible] hearted old fool. The Captain [illegible] book is actually killed by Napoleon's soldiers, while the Captain George of the play merely escapes from the Sepoys in India and returns to gladden the soul of his supposed widow. There are many more points of resemblance which cannot be mentioned in the limits of a short article; but we have given enough to disclose the font of Robertson's inspiration.

Mr. Pitt and his company gave the best performance of Caste New York has yet had. The members of the organization are artists of the best class, and they were assigned characters for which they were admirably suited. Mr. Pitt's long experience in the staging of Robertson's plays contributed largely to the success of the revival. The stage business was new to our theatre-goers, and as it embraced the ideas of the author, it could not be bettered. Good stage management, careful preparation and clever all-round acting insured a smooth performance, which was only impeded by frequent bursts of enthusiastic applause.

The Captain Hawtree of Mr. Pitt was a splendid piece of acting. The crawl and drawl of the swell British guardsman were represented to the life. The gentlemanly sangfroid and *hauteur*, with the occasional bits of deep feeling, formed a character that all the spectators, having either seen or read about the Hawtrees of real life, quickly recognized. This personation not only presented Mr. Pitt in the best light in which he has appeared professionally since he came to this country, but it was undeniably the finest Hawtree we have seen. Eben Plympton was an ideal D'Alroy, displaying unwonted tenderness and an entire absence of conventionalism. The little domestic incident where D'Alroy finds his family has been increased during his absence, and raves over the new arrival, was so well acted that the audience gave him a boisterous round of applause. Mr. Plympton was the more acceptable in this part because he dropped most of his Cockneyisms, retaining only "cawste" and a few others. William Davidge was an excellent Eccles, the weakness of the gin-sodden wretch being brought out in strong colors.

Fanny Addison, as Esther, was a revelation. This was her first good opportunity in New York, and she proved herself worthy of it in every way. She is an emotional actress of great ability. The sweet simplicity of her manner in the first act; the awful grief with which Esther tries to buckle on her husband's sword when he is ordered to the field; the gentle sorrow in her supposed widowhood; the hysterical joy with which she receives her husband back from the grave—this was the work of a true artist. The audience was in thorough sympathy with the character and many eyes were wet during the evening. Miss Addison has studied in the best school, and after having seen her in a good part we are surprised that she has remained idle for the greater part of the time she has been in America. The Sam Gerridge of Felix Morris was capital. As the saying is, he played the rôle for all it was worth. Selina Dolaro scored a hit as Polly Eccles. When we say she is as clever in comedy as in comic opera, we are bestowing a vast deal of praise. Dolly has the bounce and vim of the true soubrette. Her imitation of the ballet and her lachrymose display on meeting the resuscitated George were clever bits of art that richly merited the storm of plaudits they awakened. Emily Jordan Chamberlain acted and looked the Marquise most acceptably. Taken altogether, the permance was a remarkable one. The settings were exactly what the piece calls for. Every detail was carefully looked after.

A first-class company for the presentation of such comedies as Caste is a *desideratum* in this city. We have long needed it, and the only reason why previous attempts to establish an institution have failed is not that there is any lack of popular appreciation, but that the experiments have been badly made. Mr. Pitt has gathered just the company for the purpose. His season will last only twelve weeks at the Bijou; but we hope that some permanent abiding-place will be found before next season. After Caste has run its length, Mr. Pitt will do James Albery's most successful play, The Two Roses. This has had a long career of popularity in England, and it bids fair to create a favorable impression here. It is promised that the same elaborate care which characterizes the revival of Caste will be extended to the succeeding attraction. We heartily wish Mr. Pitt the prosperity that his venture warrants.

* * *

It was almost as dreary inside as outside of Booth's on Monday evening. The failure of the weather to treat with deference the occasion of Salvani and Clara Morris' first joint appearance, allied to the increase in the scale of prices, reduced the audience to slim proportions. It is not an enjoyable state of things when the rain is distinctly heard pattering down on the roof and a large array of empty orchestra chairs stare the actors in the face. The best of acting will fall flat when there are not enough people in front to get up a respectable round of applause. This was the case Monday evening.

The part of Conrad, in The Outlaw, is one which displays Salvini's marvellous powers especially well. But The Outlaw itself is a loosely stuffed composition. Rendered into [illegible] prosy English, it loses whatever beauties [illegible] possess in the Italian of Giacometti. [illegible] logue is labored, pointless and ex[illegible] verbose. Therefore there is little [illegible] be derived from seeing the drama. When [illegible] on the stage—as he is during [illegible] of the play—one cannot help [illegible] All the achievements that were [illegible] in the way of facial expression, picturesque and expressive action and dramatic declamation [illegible] accomplished, but he could not [illegible] audience with all [illegible] fire and energy, from the apathy into which they were plunged by the gloomy aspect of the auditorium. He did his best, and that is saying much.

It cannot be truly asserted that Clara Morris adds visible strength to the cast of The Outlaw. The character of Rosalie is within the grasp of any reliable leading actress, and its importance is not so great as to repay the employment of a star to represent it. Miss Morris, who is always erratic where the lines of her part are concerned, played havoc with the dialogue in her usual manner. Nevertheless, and setting aside the fact that she is incapable of looking the role, Miss Morris was interesting enough, playing two or three of the scenes very well. She succeeded no better than Salvini in waking up the audience. Lewis Morrison made a capital Dr. Palmieri. This actor has a dignity that impresses the spectator favorably; his pronunciation is beautifully distinct, and his reading, except for a little occasional artificiality, is intelligent and correct. We cannot say as much for his knowledge of the language he speaks. The audience was shocked on Monday evening to hear Morrison say, in the first act, where the Doctor is talking to the Abbot, "Facts and reasons *is* convincing." J. H. Fitzpatrick played Monsignore Ruve acceptably. His make-up was bad. In attempting to make a round face look thin and crafty, he decorated his cheeks with triangular spots of dark paint, which gave the effect that it needed a thorough washing with soap and hot water. Archie Cowper, an agreeable young actor, made Don Ferdinando quite natural. This was a feat we have seen other and more experienced players who have essayed to act, the part fail dismally in. Newton Chisnell's make-up and acting showed a commendable desire to give character to the thankless part of Gaetano. Ida Aubrey was a pretty Emma, and Virginia Buchanan's Agatha left nothing to be desired.

The Outlaw was repeated Tuesday, and last night Othello was acted with Kate Rogers as Emilia. The change of bill pulled up business; but the engagement is not likely to prove exceptionally remunerative. It has been remarked that whenever Salvini makes a return visit in the same season he suffers a depreciation of receipts. This is singular, but, like numerous other oddities, it is true.

* * *

Haverly's Theatre held the largest audience that assembled in the city Monday night. A leg show is always a potent attraction uptown, and with the baldheads and Dudes Around the World is a special favorite. The Kiralfys' production breathes a mild flavor of mustiness and antiquity. The scenery, which has been banged around the country for the whole season, is somewhat dilapidated, and the ballet bear an unmistakably pre-Adamite look. Nevertheless, the piece is entertaining, and an audience which assembles to witness a spectacle is not apt to be hypercritical where details are concerned. The gathering of Monday evening was not, for it applauded the processions, dancers and actors with extreme good nature.

The dramatic portion of the combination is excellent. Adelaide Cherie invests the rôle of the Indian princess Aouda with much interest and looks it to perfection. Louise Dempsey is a bright and pert Bessie. Della Sawyer as Nemis, Aouda's sister, gives evidence of intelligence and grace. Emma Thornton's Nakahira is worthy of praise. W. F. Clifton makes only a passable Phineas Fogg. The Miles O'Pake of Frank Kilday and Passepartout of George Edeson are respectively clever characterizations. T. L. Mason as the Calcutta magistrate is amusing. The *premieres*, De Rosa and Cappelini, are graceful dancers; but their beauty is not ravishing. Around the World will be kept on until the end of next week, when The Professor comes on for a brief engagement.

* * *

A Russian Honeymoon is attracting large and fashionable audiences to the Madison Square. The management gave a samovar party to a number of friends on Saturday night after the performance.

* * *

Mary Anderson drew a fair number of admirers to the Grand Opera House Monday, when she appeared in her well known part of the Countess, in Love. Tuesday she acted Julia, in The Hunchback—one of her best performances. Pauline, Parthenia and Fazio fill out the rest of the week. Monday next Aldrich and Parsloe return with My Partner.

* * *

The revival of The Shaughraun at the Star on Thursday last was attended by a large audience, which enjoyed the happy-go-lucky Conn and his adventures as if both were not as familiar as the classic features of Lydia Pinkham. Mr. Boucicault acted with all his old-time drollery, and the company that supported him in Vice Versa, strengthened by retirements from Wallack's regular stock, gave him excellent support. William Herbert's Captain Molyneux was a respectable performance. We heartily wish Mr. Herbert were as good an actor as he is a fellow. Ben Maginley as Father Dolan was an Irish priest with a Yankee twang. Nevertheless, his aldermanic proportions and impressive demeanor lent weight and dignity to the character. P. A. Adkinson has played an Italian so long with Lotta that the feat of transferring his accent to suit an Irish part is out of the question. Otherwise he acted Corry Kinchela well enough. Charles W. Day, evidently a novice, was painfully nervous and incapable as Robert Ffolliott. His gestures were about as graceful as the strokes of a piston-rod. William Elton, as Harvey Duff, was a revelation. His make-up and acting showed that elaborate care had been taken in preparing for the performance. In the last scene of the last act, where the villain, pursued by the mob, and with all chance of escape cut off, falls on his knees and pleads for mercy from The Shaughraun, the picture of abject humility and piteous fear was intensely painted by the actor. It was recognized and applauded by the audience as the work of a clever and conscientious artist. Madame Ponisi repeated her amusing Mrs. O'Kelley with as much effect as she first gave it nine years ago. Ellie Wilton was a charming Claire Ffolliott, looking and acting the part to perfection. Miss Waldon's Arte O'Neill was not satisfactory. It was lackadaisical and would have been the better for a little more flesh and blood. Sadie Martinot, who elicited our admiration in the preceding piece, created a contrary feeling as Moya. When she was not artificial and stagey she was "fresh." The habit of walking about the stage incessantly, which we called attention to before, is more pronounced than ever in this rôle.

The scenery was beautiful, some of it being new and much of it the same as did good service when The Shaughraun was last acted in this theatre. Since the opening nights the receipts have been gratifying. By the way, we would call Mr. Wallack's attention to the slovenly manner in which the scene-shifters did their work. Everything in that department seemed to be at sixes and sevens. Flats stuck fast in the grooves, wings were pushed on and off in the wrong places, the borders were not hoisted when changes were made until long after the scene that they belonged to had been drawn off, etc. We suppose the absence of Arthur Wallack accounted for these mistakes, and for the fact that in Act 2, scene 2, where the curtains of the window are thrown apart, and a character in the play alludes to the darkness of the night, the landscape backing was illumined to the utmost power of two bunch-lights.

* * *

Modjeska, recovered in health, appeared the latter half of last week in Camille before appreciative audiences. On Monday the actress was seen as Viola in Twelfth Night, a part which we believe no actress will be able to act in such a manner as to efface the impression left by sweet Adelaide Neilson. Modjeska gave it an intelligent and graceful representation which charmed the house. On Tuesday she repeated Frou-Frou, and last night Rosalind. The rest of the week will be devoted to Odette, a drama in which the Polish actress scored a hit here earlier in the season. Next Monday Mrs. Langtry makes her r'entrée in Galatea, playing that character for the first time in this city. Although Easter, with its floral attributes, is come and gone, the Jersey Lily will perfume the air with the mild aroma of incompetency. It remains to be seen whether there are yet large droves of people so unsatisfied that they will flock to see her as they did last Fall at Wallack's.

* * *

Herrmann is at the Windsor, mystifying people with his magic and sleight-of-hand. He is assisted by a number of talented specialists, including the wonderful Jap, Katnoshin, who performs many clever feats of jugglery and balancing. Candies were given to the ladies and children at the matinee yesterday, and the same kind of refreshment will be dispensed on Saturday afternoon.

* * *

Greenroom Fun is drawing good houses to the Standard. These are the last opportunities of seeing Howard's skit, as the Troubadours will shelve it next season in favor of a new piece, which Fred Marsden is now at work on. This will give them a chance to air their amusing specialties and have the semblance of a story into the bargain.

* * *

There are no premonitions yet observed that point to the substitution of another play for The Silver King this season at Wallack's. Business holds good, and is likely to keep up until the company leaves us for Chicago next month.

* * *

At Harrigan and Hart's The Muddy Day amuses large audiences at the Comique, where the adherents of the drily humorous Harrigan and the frisky Hart find a bountiful repast. This piece will probably be played on the road next season by one of Mart Hanley's companies. The Inflation is already booked in provincial theatres.

* * *

Carrie Swain will occupy Daly's stage after the departure of Stoddard, the lecturer, who goes this week. Miss Swain opens in Cad, the Tomboy, which she wrested, after a sprightly legal contest, from the clutches of the author.

* * *

McCullough will act no more after he concludes his Niblo's engagement Saturday night, except at the Cincinnati Festival, until next season. His programme this week includes Damon, Richard, Othello, Cade, Virginius and Cardinal Melnotte.

* * *

The Union Square company, intact and strengthened by the accession of Mr. Palmer's new leading lady, Georgia Cayvan, opened at the Cosmopolitan Monday evening in A Parisian Romance. The performance of this attractive play was excellent. The Union Square scenery was used to good effect on the capacious stage. The audience was of fair proportions. The acting of Richard Mansfield concentrated the greater parts of its attention and approbation.

* * *

The Sparks in A Bunch of Keys at the San Francisco Opera House are really doing a phenomenal business. It is no unusual thing for visitors to be confronted with the "standing room only" sign, which Treasurer Appleton hangs out with a satisfaction scarcely equalled by the manager himself.

* * *

Although Tony Pastor is away, Frank Pastor is managing things admirably during his absence. There is an entertaining medley of specialty acts this week, which includes the funniments of four Big Fours and a large number of clever performers. Neil Burgess will appear here in Vim next week.

The Musical Mirror.

Albani sang delightfully at Lavine's concert on Tuesday night at Steinway Hall. Beyond any doubt she is the purest singer and the one most nearly approaching the style of the great prime donne of the golden age of singing—namely, from Catalani to Titiens, inclusive—that we possess. Her voice is exquisite and her school perfect. On Monday she sang the "Ardon gli incensi," from Lucia di Lammermoor, as nobody has sung it since Persiani, and was enthusiastically recalled several times. Her "Blue Bells of Scotland" was as the ringing of silver chimes in fairyland, and stirred the audience up to rapture. Eckert's air from Guillaume d'Orange was also charmingly sung; and the "Ah Luce diquest anima," with which she responded to an enthusiastic encore, was a perfect gem of vocalization. Brignoli sang the "old, old story," "M'Appari," very nearly as he used to sing it years ago. Tagliapietra sang "Les Rameaux," by Faure, fairly well; "Stella Confidente," by Ribandi, very ill. Mrs. Belle Cole displayed her fine voice and good method to great advantage, in the exacting aria for contralto voice, by Handel, "Empio diro tu sei," but overloaded poor old "Robin Adair" with extraneous matter to that extent that the poor old gentleman may break down under the burden of fioriture he was charged with. "Robin Adair" is a robbery at best, and the little jerks that accompany every repetition of the name are foreign to the spirit of the original, which is a simple and beautiful melody of Ireland called "Aileen Aroon," which was imported in the highlands of Scotland by Rory Dall, *anglice* Blind Roderick, and thus vulgarized into the present absurdity called "Robin Adair," and afterward still further led astray from the path of musical rectitude in the French opera, La Dame Blanche, by Herold, in which it is twisted and twined past recognition. The overture to Oberon, by Weber, was well played by the orchestra.

* * *

The favorite opera, The Sorcerer, was welcomed back from its travels by a full house on Tuesday night at the Casino. Lillian Russell, who is as good as new since her illness—in fact, better, since she has lost that encroaching roundity that threatened to chase that exquisite symmetry of her form away and replace it by pinquidity—sang delightfully, and was much applauded in that commonplace but effective song, "The Silver Line," which smells of the smoke and brandy fumes of a London music-hall to that extent that we always expect to hear the tap of the chairman's hammer as he announces that "Miss Lillian Russell will now oblige." John Howson reiterated his triumph of last season as John Wellington Wells, and Laura Joyce was warmly welcomed in her very clever character acting of Lady Langazure. The chorus was as complete as before and the orchestra was full and efficient.

* * *

Mrs. Belle Cole gave a very pleasant soiree musicale at Steck Hall on Saturday evening, April 14. She was assisted to entertain her company by Mr. Fred Harvey, Carl Lanzer, Miss Inez Carusi and Mrs. Harriet Webb, and the programme gave universal satisfaction. Mrs. Cole sang Mercadante's recitative and aria, "Or la sul ouda," admirably. She has a glorious voice and knows well how to use it; her clearness of enunciation is to be remarked above all, "a rare virtue in women," singing women especially. The scene from Judith was also well given. Her great success was in the pretty song, by Paolo la Villa, "Sleeping, I Dreamed of Thee," which she sang with rare taste and richness of tone. Carl Lanzer played Paganini's Concerto in E flat admirably. Mrs. Harriet Webb was received with applause and dismissed with approval in two recitations, which would have been extremely good had not the reciter spoken through his nose after the manner of professed elocutionists in this section of the country. Fred Harvey refreshed us by letting us hear a real tenor voice, full from the chest [illegible] low and true, in Matter's romance, "M[illegible] and the pretty song by Lours, "I'll Crow [illegible] Queen." and Inez Carusi, the clever yo[illegible]ly who has lately come to the front as [illegible]ost and singer, played a solo so effectiv[illegible] a treble encore forced her to respond by g[illegible] that old Irish air, "Believe me if all th[illegible]ndearing young charms," with elaborate [illegible]ons, and also "The Last Rose of Sum[illegible] Harp playing such as Miss Carusi's w[illegible] to be a feature in concert programme[illegible] tone is wonderfully full and powerful, [illegible] plays pretty music suited to the [illegible]t, and strives not after effects never [illegible] of by King David or Tom Parry.

The Giddy Gusher

ON THE SUMMER EXODUS.

When the festive Yank packs his pie-box and starts for Europe in great numbers, it's the fashion to call it an exodus; but Revelations is full as good a name for the European trip. (When I leave the country, the third book in the Bible tells my story—when I Leviticus.) Every actor or actress who can raise the necessary cash is running for the steamer agents and getting a passage. As far as I can learn the entire fraternity are going abroad this Summer—and what on earth do they go for?

* * *

Every American actor abroad fills me with delight. He dashes up to London; he gets lodgings somewhere handy to the Strand; he gets up in the morning and rushes to Gillig's Exchange, opposite Charing X; he discovers the American bar at Spiers and Pond's; he one day finds a bonanza in Cannon street where he can buy American whisky, and he's a happy man. He runs up and down the Strand all day in a state of great excitement when he meets some pal off the Square in New York.

* * *

At night, supposing he's in London just now, he goes to see The Silver King at the Princess', Youth at Drury Lane, Much Ado at the Lyceum, Caste at the Haymarket or The Rivals at the Vaudeville. (The matinees at the Gaiety offer Romeo, Leah, The Honeymoon and Adrienne.) Johnny Toole shows Uncle Dick's Darling and My Wife's Second Floor. Then there's Rip Van Winkle and Iolanthe, the Normandy Chimes and The Romany Rye. The worst necromantic show earth is at Egyptian Hall, and the worst negromatic performance in the world is at St. James' Hall. (If Maskeleyne and Cook or Moore and Burgess could keep open here in New York six consecutive weeks, then buy me a porous plaster and I'll retire behind it and never speak again.)

* * *

The actor goes to one of these shows. Comes out at its close. It's near twelve, we'll suppose. He can't get his nose into friend or foe's, where the lager flows. And every one knows, that to seek repose or a decent doze, without a nightcap, is the height of folly. But every restaurant and bar is shut at twelve in sweet London; and that provident soul who has got a bottle in his lodgings, must take it straight, or with a slop of tepid water. "Hice is un'ealthy."

* * *

The average American actor or actress leads in London the most humdrum life. This prancing up and down the Strand, haunting Gillig's Exchange, and going to see plays that have been buried decently in the United States, forms the schedule on which the Yankee actor is run. The actress varies it by shopping; getting things if she has the *quid pro quo* for their purchase. I just leave it out to any truth-telling Englishwoman, who has been in London within a year, if she doesn't think New York a better place to buy things in at present than her British city. With a few exceptions, all sorts of female apparel can be found here as cheap—of as good quality, and a blessed sight better style, than in London. Then the instant large purchases are made, the Custom-House stares you in the face. You can find gloves a little cheaper there than here; but oh! the uncertainty and anxiety that oppresses the heart of a woman who has a peck of gloves to carry off a steamer. It's all very well to say, "Who would try to smuggle gloves?" They all do it. I remember on board a certain steamer every female passenger had taken counsel with me concerning gloves and silk stockings, save and except one geometrical old girl from Buffalo. She had rather sniffed at scraps of Custom-House conversation that had reached her; but off the Banks she weakened, and when we reached Sandy Hook she confessed she had something like a hundred pairs of gloves. "Now," said she, "what shall I do?" She had the ugliest pug dog I ever saw on board, so I suggested the butcher should kill him, dress him and stuff him full of gloves. She was horrified, but it gave her an idea. I met her on the dock after she had been chalked and was going off triumphant.

"How did you manage?" I asked.

"I've got 'em all in the clock-case," she said, holding up a large traveling-clock she clutched in one hand, while she bore the pug in the other.

She had taken off the face of her clock and stuck it against the hole in the leather traveling-case; then loaded the thing with gloves, laid the dismantled clock in her state-room trunk, and there you are. This woman, during a storm, led a prayer-meeting, and on all occasions had been the high moral light aboard ship; but the truest Christian lapses a little when assailed by such temptations.

* * *

The actor abroad is very much like the native-born Londoner in one respect—he has but limited vision. I know parties who have spent three months at a time in that interesting old city and come away well posted in the geography of the Strand and utterly ignorant of anything outside that delightful region and the vicinage of the principal theatres. It takes a good deal to astonish me; but I got two setbacks in twenty-four hours once on a time in London. I had rooms on Adelphi Terrace, looking up and down the Thames, with Big Ben, the House of Lords illuminated clock, watching in his tower. My chum was a lovely Englishwoman, born in Sackville street and brought up in London. One evening a New York actor, who had been in the city six weeks; strolled up to a window in my room and exclaimed at the beauty of the scene. The electric lights flaming on the embankment, the countless brilliantly lighted boats plying up and down the river, Old Ben's ruddy face glowing in the sky (for Parliament had not broken up), and the historic bridges, Westminster and Waterloo, stretching away each side the landscape.

"What is that big building lying off to the right?" he asked.

"Westminster Abbey," I replied.

"Good Heavens! is it as near as that? I thought of going there some day; but supposed it was some distance out of London."

"You could fling a doughnut on top of it," said I, "if this benighted city yielded a doughnut, which it does not; but I'm going to spend the morning over there; supposing you go along?"

"Delighted, I'm sure—suits me down to the ground." (The Yankee actor talks Cockney slang in just four days after landing.)

So then I recovered my surprise at my countryman, who was living somewhere on Craven street, under the very eaves of the mighty cathedral, and turned to my English chum, who said:

"I'll join you. I never was inside Westminster Abbey in my life." And she was born in Sackville street and had been a Londoner all her days.

* * *

London during the Summer is New York over again. The streets, the theatres, the shops are full of Yankees in an aggravating state of American indolence. Loving my fellow-creatures (ten of 'em) as well as I do, I must confess their intolerance abroad is fully equal to the blarstedest Britisher that ever turned up his nose at pork and beans. They are the most contradictory lot imaginable. They kick at everything, like mules. They are in a state of chronic croak from the day they leave the tender to the day they return to it. Nothing suits 'em; but they pick up the lingo, they catch all the latest airs (not musical ones), and in various ways imitate the people that they affect to ridicule. I knew on board a steamer once a youth from Boston. Such another slick specimen of the thing that grows about Bunker Hill monument had not been sent out of Beantown that season. There are two articles an observing person will never mistake—the man from Boston and the woman from Philadelphia. I meet a party knocking off chips from the nose of the Sphynx half buried in the sands of Egypt. I make no mistake; I ask that lad about Ben Butler and baked beans, and I ask that lass about Fairmount Park and cat-fish, with unerring inaccuracy. This little fellow aboard ship had Beacon street in his eye and Washington street all over him. He was nice and opinionated, and looked down on New York, and was "culchawed," and I parted with him sorrowfully in London, knowing how he would be sat down on for his pronounced Beantown proclivities.

* * *

I went to Paris for three weeks, and went back to London and met little Beantown on Regent street the first day I got to town. Oh! Cæsar's g..ost! You should have seen the transformation! Ben Sherwood couldn't invent one like him. His brisk, snappy, sharp little walk and talk was taken all out of him. His trim store-clothes were taken off him. There was no Beacon-light in his eye. He was a blooming bit of British ware. He had the Bond street crawl in his walk. He had the Piccadilly drawl in his talk. When I said, "How are you, old man?" he drawled out, "Pretty fit, d'ye know, for such a beastly day." His back was slightly humped, his elbows stuck out, his legs were properly bowed; he had got a glass in his eye, a crutch cane in his hand, and, by the Jumping Frog of Calaveras County, I didn't see such a fourth-proof Cockney for the rest of the Summer.

* * *

I tell you the original article ain't half as original as the imitation, when you take a Yankee actor's improvement on an English actor. Where on earth can be found two such overpowering creatures as Eben Plympton and Clinton Stuart Will Walsingham and the rest him? Why, the actual facts to be found in Wallack's company don't compare with 'em. The superlatively English actors imported by the gallant Lester are mere bulbs beside the full-bloom plants—Eben and Clinton.

* * *

Georgia Cayvan and Fanny Addison, and Courtney Raymond and Lizzie Weathersby, and John Raymond and Nat Goodwin, and Hell-of-a-dollar Curtis and all the Barretts, and Anderson and Lotta, start right after the Festival in Porkopolis. The next few boats go off loaded to the gunwales with professionals. Wales has cabled Eldridge that the freedom of of the city will again be extended to her to use with the freedom of New York. Altogether London will be Union Square on a large scale during the Summer, and next Winter we may expect the stage to be occupied with a new crop of Yankee Cockneys.

* * *

Alas! two charming gentlemen, who were always very good to American actors, have departed since I made one of an "Exodus." Always in Liverpool it was the fashion with the initiated to stop over at that lovely old hotel, the Adelphia (not the Nor'western), have one of the prides of England—an English sole—for breakfast, and an evening at the Alexandria Theatre, with Teddy Saker. The last time I was ever in smoky old Liverpool, the tender put me ashore early in the morning, and I made up my mind to go up on the evening train to London. It was a drizzly, ugly day. I rode off in a cab to the steamship-office, and coming back to the hotel I suddenly beheld a quiet little gentleman transferred into a windmill, both arms and a gamp waving in the air. The cab stopped, and there was Saker. After an enthusiastic greeting, he cried: "Go to London to-night! never! Why, I've not seen an American in a week. I wouldn't part with you for a star engagement." And the genial manager was really happy in making a couple of days delightful for his American friends.

God bless the memory of Edward Saker—as true a gentleman as ever lived. He made dirty Liverpool blossom like a rose for American actors, and they will all miss him as they land in England.

* * *

Going up to London, who but will feel the loss of clever, big-headed Pond, of Spiers and Pond? What a lot of men I could pick up for death to shoot at so much better worth the losing than those two good fellows. Dear me, it's very true; the kind, gentle spirits are the ones we mourn most frequently, and the fightiest survive; but this is a bad year for all kinds. Mr. Dodge, Mr. Cooper, gone, and I don't feel very well myself. The powers avert from THE MIRROR such a dreadful fate as the loss of THE GIDDY GUSHER.

Mr. Morris' Hat.

An incident that created no little amusement among those that observed it occurred on the opening night of The Shaughraun at the Star Theatre. The newspaper men were ranged in their usual seats along the centre aisle which leads directly down from the green baize doors that swing between the lobby and the auditorium. Between the acts the ushers hooked back these doors, allowing strong draughts of damp air—it was raining without—to enter and sweep in eddies over the exposed orchestra stalls. Overcoats were donned immediately by the men and mantles by the women, for diphtheria and pneumonia were detected in the incoming air.

Robert Morris, the dramatic editor of the *Telegram*, sat beside Franklin File, of the *Sun*. He was much disturbed by the chill gusts, and drew on his ulster. This precaution seemed to be insufficient in the intermission between the second and third acts, and Mr. Morris put on his hat. The head-covering had an innocent appearance. It was a low-crowned Derby, and as the wearer is not a tall man, the unusual sight of a spectator wearing a hat in the auditorium attracted very little notice. Besides, as the curtain was down, the people were chiefly occupied in conversation.

But a lynx-eyed usher spied Mr. Morris' hat, and as it was not in the place where hats ought to be according to his humble opinion, he stepped down the aisle and stopped at the critic's seat.

"Hats are not allowed in the orchestra," said he, addressing Mr. Morris.

"I know that," answered the critic.

"Then why do you wear it?"

"To protect my head."

"Take it off!"

"Not under the circumstances."

By this time everyone in the immediate neighborhood was on the *qui vive*. The modest Morris blushed at this publicity; but an air of determination, which plainly meant that he wouldn't budge an inch, spread o'er his rotund countenance. The usher likewise grew wrathy, but, not daring to proceed further, went to the head usher and reported the state of things. The chief strode down to Morris' seat.

"Take off that hat!" he exclaimed.

"Shan't," replied Morris, briefly.

"Why not?"

"Because I'd catch cold if I did." The head usher was as perplexed as his subordinate had been. He didn't know Morris, but he thought nothing was left except to put him out—not so easy a job if Morris didn't care to go. The hat remained firm on the critic's head.

"I'll remove it if you'll close the doors."

The usher debated a moment before he answered, with a conservatism which Theodore Moss should reward by increasing his hire: "I'll shut them if you'll take your hat off first." To this Morris yielded a pleasant assent, the Derby came off and the doors banged to, much to the relief of nervous women, who thought there was going to be a row, and the satisfaction of everybody, who gloated over the spectator's victory.

It is a question whether there is any just means by which a theatre-goer can be compelled to remove his hat if he chooses to put it on. It certainly is an excusable departure from custom when the management of a house expose their patrons to the danger of contracting serious illness by carelessness in regulating the temperature and preventing draughts. Surely, under the circumstances, Mr. Morris was not disorderly in protecting his health by wearing his hat any more than in pulling on his ulster.

Professional Doings.

—Ben Maginley will play John E. Owens' part of Old Rogers next season.

—Collier's Lights o' London company No. 1 closes season at Woonsocket, R. I., 28th.

—Katie Gilbert will be the leading lady of Archie Gunter's Courage company in Brooklyn.

—Eva Garrick will be a member of George Edgar's company next season, playing juvenile roles.

—W. H. Gillette is writing a new comedy-drama of American life for the Madison Square.

—H. B. Warner, now with the Tourists, goes ahead of a McCaull Opera company next season.

—It is said that Lizzie Burton and Herndon Morsell, of the Boston Ideals, are shortly to be married.

—Max Zoellner has been engaged as agent for Marlande Clarke's Hearts and Hampers company.

—The Professor will close season at Bridgeport, Ct., May 31, which will be the 1,000th performance.

—Jean Clara Walters, the Fanny Morant of the Madison Square, has been re-engaged for three years.

—Lewis Morrison has abandoned his proposed Summer season at the Grand Opera House, Chicago.

—Pauline Hall, who has retired from Haverly's Comic Opera co., is at present at her residence in Cincinnati.

—The new Opera House at Des Moines, Ia., will be completed about Sept. 10. The seating capacity will be 1,300.

—Atkins Lawrence will play the hero part in Courage at the Grand Opera House, Brooklin, during the week of the 30th.

—A pang of regret will shoot through the breast of Young America when it learns that Buffalo Bill has closed his season.

—The Rajah, an American comedy by William Young, of Chicago, will be rechristened and produced the third week in May.

—E. Ritter has opened a musical studio at 12 Union Square, where he is now engaged in writing and adapting music for the stage.

—The season at Robinson's Opera House, Cincinnati, will terminate on the 28th, Charlotte Thompson being the closing attraction.

—Jessop and Gill's Old Stager, which was written for the Florences, was such a failure in Boston that it has been decided to shelve it.

—Prof. Sargent, late of Harvard College, and William Young, of Chicago, have been commissioned to write plays for the Madison Square.

—Ward E. Smith, of Boston, has submitted a play called Nevada, a Western story, to Louis Aldrich, and which the latter is now considering.

—Eleanor Cary has been engaged by Colonel Haverly to play Rose Coghlan's part in one of his Silver King companies on the road next season.

—Falk, the photographer, has made a photograph of the scenes in A Russian Honeymoon, using the electric light to get a peculiar effect.

—C. W. Couldock, Miss E. H. Ober and Georgia Cayvan and sister will sail by the *Abyssinia* June 5, for a two months' tour of England.

—Miss Langtry, sister-in-law of the Lily, sailed for her home in England on Tuesday. This leaves the Beauty with no chaperone beside her Freddies.

—A trained parrot will form a feature of Hearts and Hampers, and besides being loved or hated, will assist in the demolishment of the lobsters and pickles.

—Illness has prevented George Traverner, the tenor, from joining the Hess company in New Orleans. He will probably make connection at Memphis.

—J. H. McVicker, of Chicago, is in the city. He brought with him a comedy, by Mr. Young, author of Pendragon, for which he is trying to get a New York opening.

—A new Canadian comic opera, The Fisherman's Daughter, is announced as nearly completed. Words and music are by a Mr. McDonald, of Lindsay, Ont.

—The Fall River line of steamers have resumed their trips, and professionals going to and coming from Boston may again avail themselves of the pleasantest route.

—The case of Tearle *vs.* Tearle came up yesterday. No defense was made, and the Judge took the papers in the case and will fix the amount of alimony in a few days.

—The smaller companies of the Madison Square will close early in May, and the larger ones June 1. Eight companies will take the road simultaneously late in August.

—Mr. T. F. Reid, who was until recently a promising young actor, has displayed such proficiency in management that Neil Burgess has secured him as his permanent manager.

—All the scenery and properties used in the production of Courage in Boston last Fall will be brought to Brooklyn to be used by Knowles and Morris when they produce the play.

—Thomas Christie, a member of the chorus of Hess' Acme Opera company, was cast as Robin Moore, in the Chimes, last Thursday night in New Orleans, and made a hit in the part.

—Louis Aldrich's receipts at the Globe in Boston last week were the largest he has ever played to in that city. It looks as if My Partner had started off with a fresh and vigorous boom.

—In Lowell, Mass., last Friday night, a thief entered the dressing-rooms of the Opera House and broke open the trunks of the Barlow-Wilson Minstrels. Cal Wagner lost a pair of diamond sleeve-buttons and a solitaire pin, and another member lost a diamond pin and $75 in cash. The total value of goods stolen was about $1,200.

—The Sosman and Landis scenic studios [illegible] scenery to all parts of the world with full instructions for putting it up. They also give particular attention to building and remodeling stages.

—Dr. Marshall, of Pittsburg, who is under arrest for trying to blackmail Mary Anderson, acknowledged to a reporter the other day that he had written the letters of which he was accused.

—Charles Andrews, formerly manager of the Fifth Avenue, and lately of the Grand Opera House in San Francisco, will manage one of Haverly's Silver King companies on the road next season.

—Frank Frayne, who had farmed out Si Slocum to one Coleman who also uses his name, is dissatisfied with the arrangement and threatens an injunction. The royalty does not come in with regularity.

—A. C. Gunter is organizing a company to play Courage at the Brooklyn Grand Opera House during the week of the 30th. He expects to play it in New York shortly and on the road all next season.

—J. F. Gorman, of church choir opera fame, was last week the victim of a pugilistic bartender's wrath in Cincinnati. He had his assailant arrested; but the Judge on investigation dismissed the case.

—The management of the Metropolitan Theatre, Sacramento, Cal., have adopted THE MIRROR suggestions in regard to one-night stands, and that house is now open only three nights in the week.

—J. M. Barron, manager of the Academy of Music, Charleston, S. C., has removed to his home in Baltimore for the Summer. His address until the opening of next season will be 347 Hollins street, that city.

—The new Opera House at Ironton, O., will be an advantageous one-night stand the coming season. About $25,000 is paid out weekly to employés of factories there, and two new nail-mills are in course of erection.

—A new Young Mrs. Winthrop company, with Mrs. Charles Leland, of Albany, as Mrs. Dick, and Clara Spence as Mrs. Winthrop, will start out Monday for a few weeks. They will open the new opera house at Saratoga during next week.

—Mr. Charles Backus' rheumatism has been so enlivened by the chill Spring weather of New England as at times to make it a physical impossibility for him to appear in his accustomed place on the tamborine end of the semi-circle.

—Iolanthe reached its one hundred and fiftieth and last performance at the Bijou, in Boston, last night, when Messrs. Collier and Rice gave a very handsome souvenir in commemoration of the longest run ever known in that city.

—Last week Harry De Lorme received an offer from Henry Jarrett to join the Fun on the Bristol company now in England. The salary offered was £15 a week, with passage and all expenses out and back. Mr. De Lorme has accepted.

—Mrs. Langtry spent Sunday at the Albemarle, but left for Washington Monday morning. After her engagement at the Fifth Avenue she will play a three weeks' supplemental engagement under the management of Fred Schwab.

—Mrs. J. R. Healy, an old and reliable actress, the relict of the late "Dick" Healy, whom everybody knew, and who was a member of the last stock company that Mr. Miles had in Cincinnati, has reached the city in search of an engagement.

—Mr. Abbey will play Henry Irving at the Boston Theatre and not at his own, the Park, while at the Hub. This is done on account of the large stage and the chances for grand settings, which are not equalled on any other stage in the country.

—Tennyson's Princess is being rehearsed daily at the Madison Square Theatre by the amateur company that produced the Russian Honeymoon some time since. The entertainment will be given at this theatre on the afternoon of the 26th inst.

—The Spring and Summer tour of Marie Prescott and Lewis Morrison begins in Brooklyn at the Grand Opera House May 7. After that they visit Williamsburg, Philadelphia and Chicago. The new play by Emile Gautier, called Czeka, will be presented.

—The City Council of Danville, Ill., have condemned the Lincoln Opera House and ordered alterations to be made. The owner says the season's business will not stand the expense and that he will close it at the expiration of Brooks and Dickson's lease, Sept. 1.

—Prof. DeMille, of the Madison Square Theatre, leaves for North Carolina to-day on a brief visit to relatives. The professor has joined the army of playwrights, and has just completed a four-act drama which has received favorable consideration at the hands of the management.

—The gross receipts of yesterday's (Wednesday's) matinee at the Academy, New Orleans, were given to the Actors' Fund. The performance was by the Acme Opera company, and Manager Hess says his is the first company to give the receipts of a regular performance to that object.

—Annie Lycett de Bremont is playing Justine with the Farmer's Daughter company, and has made so favorable an impression that Manager Gardiner has set her to studying the star role, in which she will shortly appear. Madame De Bremont is new to the stage, having made her first appearance a few weeks ago.

—Josh Ogden, Buffalo Bill's manager, is in the city making arrangements for the big show to appear during the Summer. He leaves for North Platte with Mr. Cody next week, and the caravan will take the road on May 17, making their first halt at Omaha, and then working East as far as Boston. Josh looks well.

—Charles Ray, a small man in the Si Slocum company, whipped George Wood, a large man in the same company. It occurred between the acts in a small town in Pennsylvania last Friday night, and was caused by Wood saying that Ray was guilty of "monkeying." The remark was made during the act, and was heard by the entire audience.

—J. Alex. Brown, the agent, engaged the company to play Her Atonement which opened in Chicago at Haverly's Sunday night for two weeks. They will visit Philadelphia after finishing there. Emily Rigl, Miss Charles Poole, Blanche Mortimer, Edith Webmer, L. R. Shewell, W. H. Lyell, Myron Leffingwell and Walter Lennox, Sr., are the principal members.

PROVINCIAL.

SAN FRANCISCO.

APRIL 9.

The Vokes Family have been playing Fun in a Fog all the week at the California, to but fair houses only. The trouble is, we've had too many cos. of their style of late. There was Minnie Palmer's comb., Rice's Surprise Party, and lastly the Harrisons, all of which played successful engagements. The Vokes Family are good performers, but their style is old and it is difficult for them to get out of the groove. This is their last week. The bill this week consists of Ruth's Romance and Too Too Truly Rural. On the 13th inst. a testimonial benefit will be tendered to Victoria Vokes, previous to her retirement from the stage. The programme for that evening will commence with the roaring farce of B. B., to be followed by the burlesque, The Wrong Man in the Right Place. The co. will disband here. On the 16th McCaull's Opera Comique co. in The Queen's Lace Handkerchief. Lilly Post, a San Francisco girl, and Rose Beaudet, a Stockton girl, are members.

At the Baldwin, Leonard Grover and co. have been playing to good houses the pas. week, with Our Boarding-House. To-night The Ticket-of-Leave Man will be revived, with Louise Sylvester in her favorite role of Sam, Alma Stuart Stanley as St. Evremoode, Leonard Grover as Green Jones, George Holland as Jim Dalton and Mrs. Waugh as Mrs. Willoughby. The cast is strengthened by the adding to it of W. H. Thompson and George Osborne. Papa is being rehearsed.

The Harrisons carry away with them the neat little sum of $13,000, and surely the charming, coquettish Alice should be satisfied. On the 6th a farewell benefit was tendered to Alice, and numerous were the bouquets and floral offerings presented. A plaster cast of herself, from the studio of Marion Wells, was passed over the footlights. Miss Hosmer, the leading lady support, was suffering from a severe cold, and was unable to appear for several nights. A Miss Jessie Butler undertook the part, but failed to give satisfaction.

To-night Minnie Maddern will begin an engagement at the Bush Street Theatre, appearing as Chip in Chas. Callahan's romantic comedy called Fogg's Ferry. Her co. comprises the original members of the Park Theatre cast.

Billy Emerson made his reappearance on his minstrel stage last week, after several weeks' rest, on the tambo end, in his specialties, and in the tenor role of Manrico in the minstrel version of Il Trovatore, which he sang with very good effect, reaching up after the high C, and catching it, too, in the regular opera style. What wonderful versatile talent the man has. The house has been crowded all the week. Charley Reed, his companion in popularity, also reappeared at the same time, and came in for his share of applause. He is one of the most finished comedians on the stage. This week, Varney and De Orne, an Eastern song-and-dance team, make their first appearance on this coast.

Items: The Bert-Palmer co. closed a successful engagement at Portland, Oregon, on the 30th. The co. will be strengthened by adding Charlotte Tittle, W. H. Thompson and George Wessells to it.—James M. Ward is to play an engagement in Portland in a series of Irish plays under Fred Bert's management.—The Market Street Theatre (formerly Charter Oak Hall), under the managership of Steele and Anderson, is getting along slowly, but not so surely, with the Egyptian Mystery.—The Crystal Palace Theatre, Tombstone, Arizona, was opened March 31 with Harry Montague's comb. troupe, in his burlesque comic opera of Patience, and in the afterpiece of Four Married Men. It is described as a beautiful little theatre, with horse-shoe gallery and boxes.—The Bird Cage Theatre, under pressure of competition, has thrown its doors open free.—Johnson and Powers, who terminated a very successful engagement at Emerson's on the 1st., left the following day for Baltimore, where they joined Haverly's Minstrels on the 9th. A large delegation of friends accompanied them as far as Oakland, where "Auld Lang Syne" was sung and farewells and Godspeeds were uttered.—Sunday's *Examiner* contained an encouraging piece of intelligence in the shape of a dispatch stating that all the arrangements for the Thomas Concert tour are complete, the estimated expenses of which will be nearly $200,000, and almost all of this sum has not only been guaranteed but deposited in sums ranging from $1,200 for a single concert to $35,000 for a festival. The whole tour is under the management of C. E. Locke.—At the Tivoli to-night, Flotow's romantic opera of Stradella will receive its first production in English.—The second annual benefit for the Actors' Fund will take place at the California Theatre on Thursday afternoon, April 12.—The Coliseum in Oakland opened Saturday night as an operatic resort. Heart and Hand, Lecocq's latest opera, was produced, with Louise Lester in the leading role, supported by Stuart Harold, Murtha Porteus, George Harris and others.—Elmwood's New Orleans Minstrels showed at Lakeport, 4th, 5th and 6th, and Calistoga, 7th, to fair business.—Mme. Majeroni, accompanied by her two children, returned from the East, and leaves today for Australia, where she will join her husband.—The Misses Siperly, Florence and Lilly, pupils of Mme. Inez Febbrinili, make their debut at Platt's Hall on the 12th, supported by the Madame, Grace Peyton, the Misses Michelson, Jacob Muller, Mr. Espinosa and Mr. Heinrichs.—Portland seems to have redeemed itself of late, according to the *Daily News*, from the imputation of indifference to meritorious dramatic talent, inasmuch as the New Market Theatre was filled with a first-class audience the last week of Michel Strogoff, which enjoyed over a week's run. Hundreds of people were turned away Saturday afternoon and evening of the first week, and excursionists came from Salem, Vancouver and other points.—According to a late issue of The Mirror, Sheridan Corbyn, accompanied by John Woodward, at the end of Mayo's season, goes to Europe. Both "Sherry" and the genial "Old John" have many friends.—In Justice Jenks' Court, in Oakland, California, on the 5th, in the suit of Jessie Butler and Fred Corbett *vs.* William Horace Lingard, judgment was rendered in favor of plaintiffs for $270 and costs.—Alma Stuart Stanley received an offer to support Etelka Borry, the Russian actress, who has leased the Fifth Avenue Theatre, New York, for the month of May.—Modjeska opens here in Camille on the 7th, supported by her own co. A change of bill three times a week will be the order.—At the Metropolitan Theatre, Sacramento, the stage hands took a benefit on the 3d, which was fairly attended.—The Metropolitan Theatre, Sacramento, which was built in 1856 at a cost of $50,000, and shortly afterward altered at an expense of $15,000, was recently sold by Albert Gallatin to W. R. S. Foye, on private terms. The transfer does not affect Simmons' lease.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): The C. D. Hess Acme opera co. began a two weeks' engagement, 8th. The excellent impression created on their last visit, and the fact that they now have no opposition, all the other theatres being closed, resulted in a succession of excellent houses. The co. is quite a strong one, and the repertoire very extensive. They are thus enabled to suit varied tastes. The co. shows at times in a degree the result of a long season of continuous work, but not sufficiently so to materially mar the beauty of their performances. A new aspirant for lyric honors made her first appearance in opera with this co., 11th—Grace Hiltz, whose home is, I have been told, in Chicago. The character of Arline in The Bohemian Girl was selected for the occasion. Miss Hiltz has a very clear, sweet voice, and is possessed of not a little musical talent. Her acting is of course as yet deficient; but I am convinced she will ultimately prove a success. She was very nervous during the entire performance, and this of course detracted from her efforts. I confidently expect to hear good report of the lady before long. The second week of the engagement, the closing one of the season at this house, will begin 15th, and will be devoted to the production of Gilbert and Sullivan's latest, Iolanthe. Manager Biddell is doing all he possibly can in the way of preparation. Much curiosity is evinced to see it, and a gala week may be expected.

Items: The two tent shows, controlled by Faranta and Robinson, respectively, in the lower and upper districts of the city, are both attracting large audiences. Their entertainments are pleasing and the cheap prices bring Dowling's amusement within the reach of all.—Thursday was the recipient, evening of the 6th, of a complimentary benefit at the Academy. During the evening the lady was presented with a magnificent [illegible] and an elegant gold lace-[illegible] enclosed. The gift was from the Louisiana Hose Company, one of our popular volunteer fire organizations. Some years ago the lady performed an act of kindness for this co., and was by them elected an honorary member. The present was made through The Mirror correspondent.—Mr. J. Kittredge, popularly known as Kit, the regular treasurer of the St. Charles Theatre, has been selected by the Managers of the great inter-State drill, to take place here in May, to take charge of the advertising, billing, posting, and to appoint and supervise the gate-keepers and other like details of the affair. This is a judicious selection.—Maggie Freer, a young lady of this city, proposes adopting the stage next season, and during the latter part of this month will be the recipient of a complimentary benefit at the Grand Opera House. Don Cæsar de Bazan has been chosen as the bill.—The Hess Opera co. have lost the services of Miss St. Quinten and Alfred Wilkie since their last visit here and, besides Miss Hiltz, have gained Misses Blanche Chapman and Annie Ellsler and George W. Denham.

BOSTON.

Salvini and Clara Morris appeared at the Boston Museum on Monday evening in The Outlaw. I regretted to find only a moderate attendance. This was owing to the advance of price in seats. At the Museum audiences will not pay three dollars for a seat to witness any performance, no matter how great. Salvini's assumption of the role of Conrad carries an interest in its fulfillment, intense and sympathetic throughout. The surest evidence of his ability is exhibited in the application which all of his audiences pay to his performance—close, watchful and eager; at times enthusiastic at the expression of a silent emotion, anon depressed and silent with the pathetic workings of grief; again excited to expressions of applause by the witchery of that grand and beautiful voice. It is hardly necessary to revert to the performance of Salvini in the character of Othello. It is well known to be his great personation, rivalling all others in interest. Clara Morris appeared here for the first time as Rosalie, in The Outlaw, and Emilia, in Othello. Her Rosalie was a powerful specimen of emotional acting. If it had a fault it was associated with a certain monotony of tone which sometimes becomes tedious. The scenes with her husband were unexceptionally acted by Miss Morris. The entire personation was exceedingly chaste and impressive, giving continued evidence of the lady's great ability. Would I could say as much for Miss Morris' Emilia. I have seen all the Emilias, from the great Mrs. Warner to the poorest second old woman upon the stage, but I have never seen a more careless, flimsy, uncertain performance of the character than that given by Clara Morris. Not being familiar with the lines of the part, she was, of course, unable to do them justice in delivery; therefore the familiar parts were made nothing of. The great scenes in the fourth and last acts went for nothing. Morrison played Iago with an excellent general conception of the part. Adele Belgrade has talent, good looks and a lady-like manner. Some portions of her Desdemona were given with strength and impressiveness, as well as with delicacy and discrimination. This week, Lester Wallack in Rosedale.

Mr. and Mrs. W. J. Florence appeared at the Park. This week, the Professor,

My Partner, with Louis Aldrich and Charles Parsloe in the principal characters, with the familiar cast known here, succeeded in drawing good houses at the Globe. This week, Monte Cristo by Mr. Stetson's Booth's Theatre co.

This is the last week of Iolanthe at the Bijou, which has been one of the greatest successes ever known in Boston. Augusta Roche appeared as the Fairy Queen on the last night of the performance. Harry Dixey was received very warmly on his return to Boston. Pounce & Co. will be produced for the first time on any stage on Thursday evening.

The programme this week at the Windsor embraces Baird's Minstrels, who began one of the most successful engagements of the season at this house. The company includes the Royal Hand-Bell Ringers, eight end men and a similar number of comedians.

An old-fashioned variety bill is given at the Howard Athenæum this week.

At the Boylston Museum Mr. and Mrs Jerry Cohon, Lillie Wood, Ed and Alf Farron, Myra Goodwin, Le Claire and Russell, Olympian Quartette and Lillie Simpson.

Items: J. H. McVicker was in the city last week.—J. A. Smith, for many years a Boston Museum favorite, has been offered a position in T. W. Keene's comb. to play Roderigo, Osric, etc.—Emmie Wilmot, of the Janauschek co., does not go to California with the co. in June.—The Sinico-Campobello concerts proved a disastrous failure, owing to bad advertising.—Emmet follows the Rankins at the Museum in May. His support will be by the Museum co.—Alfred Wilkie, the tenor, is in the city and will shortly sail for Europe.—Mrs Octavia Allen will pass the Summer at her cottage at Ocean Spray.

CHICAGO.

There has been nothing new at the theatres the past week. Robson and Crane have appeared in three of their old comedies, viz.: Our Bachelors, Forbidden Fruit and Sharps and Flats, and the business done has been very good, but not to compare with their first week. We do not know whether it was because the plays presented were old, or whether it was a lack of vim in the two comedians themselves, but there was a perceptible falling off in the spontaneity and vigor of the fun, and a corresponding lukewarmness on the part of the audiences. This week, J. K. Emmet, in Fritz in England and Ireland. Next season Emmet will probably be in Russia—that is to say, the play will be located there. Everything Russian goes. The White Slave returns 23d.

Hazel Kirke, in the person of Bijou Heron, and Dunstan Kirke by C. W. Couldock, has drawn only fair audiences to McVicker's. Miss Heron gave as rounded and well-defined a Hazel as we have had; and as everybody knows Couldock's Dunstan, it is needless to point out the beauties of the performance. This week, Taken from Life, to be followed 23d with Esmeralda. The second week of Heart and Hand, by the Duff Opera co., has drawn good audiences to Haverly's. The singing of the principals is a pleasant thing to remember, and we hope we can have another opportunity to hear George Sweet and Miss Conron in some other opera.

At the Grand Opera House we hope George S. Knight and his charming wife have been satisfied with the business done; but it has been very small. Mr. Knight has done some excellent character work in Baron Rudolph, and the play has much to commend in it. This week the favorite Boston Ideals. The first week, Fra Diavolo, Patience, Mascotte, Olivette and Marriage of Figaro will be given.

The name Devil's Auction has managed to crowd the Olympic all the week; but the less said the better about the performance. This week, Barry and Fay.

The best business of the week has been done at the Academy of Music, where McKee Rankin and co. have appeared in The Danites. Cora Tanner played Nancy Williams and Billy Piper, and played remarkably well, too. This week, Jeffreys Lewis in La Belle Russe, a treat the West-siders will take advantage of.

The Lyceum will have Mazeppa and a fiery untamed steed on its boards this week. Fannie Louise Buckingham is the Star.

The Criterion, a theatre on the north side of the town that is usually devoted to variety, makes a bid for popularity and a higher intelligence in its patrons, by securing McKee Rankin and co. for this week in Danites and '49.

Items: The following theatres gave matinees for the benefit of the Actors' Fund, the cos. occupying the house for the week giving the performance: McVicker's, Hazel Kirke; Olympic, Devil's Auction, and Academy of Music, McKee Rankin. The receipts were very light, the following figures being as near as could be obtained: McVicker's $110, Olympic $100 and Academy, between $80 and $100. The Knights and Manager Hamlin undertook to give a matinee at the Grand, but the audience was so small it was dismissed. Messrs. Robson and Crane declined to play, preferring to contribute out of their private purse.—Anson Pond is in town in advance of Her Atonement.—The Knights close their season here. F. C. Berger, who has managed them so far, found the task too great, and next season Mr. Knight will not have his assistance in making money.—Sound the loud timbrel! John A. Stevens says he will not play outside of New York and vicinity next season.—J. K. Emmet will give a matinee on Wednesday of this week for the benefit of the Actors' Fund. As a rule, Fritz does not play a Wednesday matinee. This performance will be worth $500 to the Fund at least.—Manager Hamlin has gone to Cincinnati. Shall we have a week of Dramatic Festival ourselves? Who knows?—Lewis Morrison's Summer season at the Grand has been abandoned.—Gus Pennoyer is in town in the interest of Bartley Campbell's White Slave.—Will J. Davis says he has appealed to the Supreme Court to reverse the decision of the lower court in the Hamlin-Davis case.—A. M. Palmer will not bring Richard Mansfield with his co. when they play here in the Summer. This is not treating the public, who have given him such excellent support in past seasons in this city, in a fair way. The whole co. or none, Mr. Palmer.—C. W. Barry is here in advance of Taken from Life.

BALTIMORE.

Holliday Street Theatre (John W. Albaugh, manager): John T. Raymond, in In Paradise, did but a fair business the past week. The star, as Major Bob Belter, kept the audience in a good humor when on the stage. John Marble, as Bart Binks, was very acceptable. The rest of the co. were fair. Maggie Mitchell began a week's engagement Monday night with Little Savage, which is to be followed by Pearl of Savoy, Little Barefoot, Jane Eyre and Fanchon. Next week, Catherine Lewis Comic Opera co.

Ford's Opera House (John T. Ford, proprietor): Haverly's Consolidated Minstrels have held the boards for the past week drawing good houses. The first part is the feature of the entertainment, the singing being very fine. Rose Eytinge opened in Felicia on Monday night to a packed house. The performance was for the benefit of Treasurer George T. Ford. Princess of Paris and Oliver Twist are to be given during her engagement. Next week, the Geistinger Opera co.

Academy of Music (Samuel W. Fort, manager): Annie Pixley's business last week was not such as her merits would seem to demand. To be sure, she is comparatively unknown here, this being her first appearance in four years; but she is too thorough and hard-working an artist not to deserve well of our theatre-going public. Iolanthe was given by amateurs on Monday night.

Monumental Theatre (James L. Kernan, manager) Ida Siddons' Specialty co. did a medium business last week. McCarthy, Monroe and Kearney's Muldoon's Picnic comb. attracted a large audience Monday night. The specialty part of the programme was furnished by Bennie and Hattie Grinnell, Phil and Crissie Sheridan, the Bartlett Sisters, Mlle. Zeonetti, Mons. Searles, Little Rosebud, Blanche Webster, Katie Lysle and Jennie Raymond.

Front Street Theatre (Daniel A. Kelly, manager): Frank Jones and Alice Montague did an excellent business last week with The Black Hand. The attraction for the current week is Hyde and Behman's Two Johns comb., including Sam Devere, Harry Watson, Alice Hutchins, the Horseshoe Four, Fattie Stewart, John Hart, E. D. Davis, Maude Leigh, Alice Newton, Frank Ray and Katie Cooper in the olio.

Items: The Actors' Fund benefit on the 12th, by the combined forces of all our theatres, was a success, about $800 being realized.—Maggie Mitchell plays Little Barefoot at the matinee on the 18th for the Elks' benefit.—Mrs. Langtry is to appear at the Academy the last three days of this week in An Unequal Match, She Stoops to Conquer, Pygmalion and Galatea and As You Like It.—Dr. H. P. Gallagher, prominent in musical circles in this city, is quite ill, but expects to be out in a day or two.—The Baltimore Oratorio Society is to produce The Redemption on the 20th and 28th, assisted by Theodore Thomas' orchestra.

CLEVELAND.

Thatcher, Primrose and West's Minstrels opened at the Euclid to a good Monday night house, and were evidently pleased with the cordiality of their reception. Billy Rice and Hughey Dougherty easily fill the places of Barlow and Wilson, and, in conjunction with two or three excellent vocalists, form the nucleus of an exceptionally strong company. The customary mixture of old and new songs, jokes, etc., was given, and the telephone act proved both novel and funny. The Rankins need a new musical melange. Their present one is both threadbare and vulgar. The minstrels gave place on Thursday to Barry and Fay, who convulsed large audiences with their eccentric farce, Irish Aristocracy. Rewritten and lengthened somewhat since seen at the Academy last year, the piece, though making no pretensions to literary worth, served to show up the two comedians in a happy light, and shouts of laughter greeted every scene in which they appeared. Support very good, the O'Roger Mulcahey of Joseph J. Sullivan ranking high as a character sketch. Mr. McGiven, the treasurer, claims to be $60,000 ahead on the season, which closes at Chicago this week. White Slave, 16th; Callender's Minstrels, 23d.

Carrie Swain, in her "latest dramatic success," Cad, the Tomboy, pleased fair houses at the Academy 9th, 10th and 11th, though it can hardly be said that either play or company contributed anything toward this result. Carrie is certainly unfortunate in these respects, but is so thoroughly at home in her part of the poor street waif that much else is readily forgiven. We hope to see the promising soubrette take a position some day beside such stars as Lotta, Pixley, Maddern and Palmer. Tony Denier's Humpty Dumpty troupe billed remainder of the week to fair attendance. The pantomime business was no worse than usual, and the specialty olio introduced some fine acrobats and Professor Gleason's trained dogs. Charlotte Thompson is underlined this week in New East Lynne, Jane Eyre, etc. Kate Claxton follows 23d.

Stage straws: The Actors' Fund performance realized but a little over $100. Was not properly "boomed" here.—Herr Max Bruch will conduct the grand concert to be given at Tabernacle 25th.—Treasurer Shannon benefits May 7.—The Academy employs ditto next Friday.—The famous Hyer Sisters appear with Callender's Minstrels next week.—James O'Neil, in Count of Monte Cristo, at the Euclid, 26th 27th and 28th.—The Boston Ideals return to us next week.—The heat was so great here last Saturday that palm-leaf fans were circulated among Opera House patrons.—There is some prospect of our hearing Dr. Damrosch's orchestra again.—Hartkof's Museum holds the fort at Roller Rink, but first circus of the season is not yet billed.—The Press Club tender Dora Henning a complimentary concert at Case Hall, 19th.—Minnie Hauk and Charles Knorr sing with the Central Musical Association May 15 and 16.—The Park Theatre foundations will be completed within a week.—The "statue" props at Opera House need a new coat of whitewash.—Little Jessie Storer, of Barry and Fay's co., is not only the handsomest, but the most intelligent and graceful child-actress seen here this season.—T., P. and W.'s Minstrels wanted to remain to take part in the Actors' Fund benefit, but their engagements were such that it could not be done. Mr. West's sends greeting to The Mirror, and says their business has been large throughout the season.—The Summer Concert Gardens will soon be in full blast.—Managers Hanna and Ellsler both take in the Cincinnati Dramatic Festival.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): McCaull's co. gave Heart and Hand and The Sorcerer during the week to fair audiences. Her Ludwig Barnay 15th.

Pope's Theatre (Charles R. Pope, manager): Jay Rial's Uncle Tom Cabin filled out the week, instead of Zenobia, as originally announced. The attraction seems as strong as ever, and the audiences have been very large on the average. Duff's Standard Opera co in Heart and Hand 15th.

Olympic Theatre (Charles A. Spalding, manager): Colville's Taken from Life had a good return week, the houses being generally large. Thatcher, Primrose and West's Minstrels 15th.

People's Theatre (William H. Smith, manager): Adams' Humpty Dumpty played a return engagement to a good week's business. Leavitt and Pastor's Variety co. 15th.

Items: The Actors' Fund benefit took place Thursday afternoon at the Grand Opera House. The bill was a grand one, but the house not large, the affair not having been properly worked.—George Heuer, one of the most whole-souled and generally-liked attachés of any theatre, and assistant treasurer of the Olympic, takes his annual benefit 21st. He will appear on the end with Thatcher, Primrose and West's Minstrels in the first part.—George McManus, treasurer of the Grand Opera House, will have his annual benefit 30th. Rice's Surprise's Party will appear in Pop.—The Dime Museums are doing an enormous business. The Fourth street establishment now has a daily procession to enliven matters.—On the 23d W. W. Cole's Circus opens its season at St. Louis, making a stay of one week.—Richard Halley, of the firm of Noxon, Halley and Dooney, retires from the firm this week. They furnish the scenery for the Olympic and Grand Opera House and do a great deal of outside work. Mr. Halley left for New York 13th and will take a trip to London prior to returning to the Metropolis, where he will take the scenic department at Rankin's new theatre.—Jimmy Hannerty, assistant treasurer of the Grand Opera House, has got up a handsome design with the faces and forms of the eight stars who took part in the Actors' Fund benefit, artistically grouped, and will have it duly photographed.

PHILADELPHIA.

Academy of Music: Wagner's Flying Dutchman opened on Monday evening a brief engagement of Mapleson's Italian Opera. I. B. Pugh does not take charge of the business this time, and much greater courtesy has been extended the press. The beggarly rows of empty benches that glared during the last Mapleson season impressed generally with the fact that greater liberality wouldn't have hurt the exchequer.

Chestnut Street Theatre: We have no longer a Haverly's Theatre; henceforth it will be known as Nixon and Zimmerman's Chestnut Street Theatre, they being now the sole proprietors. Maurice Grau's French Opera co. put in a reappearance on Monday evening, La Jolie Parfumeuse, with Mme. Theo as Rose Michon, being the opening attraction. Capoul made his first appearance as Ange Pitou in Fille de Madame Angot. Rhea is announced for next week.

Walnut Street Theatre: Pinero's drama, The Squire, enacted by Daly's co., is the attraction. Managers Fleishman and Hall will give a revival of The Long Strike next week. It is said that the piece will be embellished with handsome scenic effects. In the production of The Strike telegraph-wires will connect the stage of the Walnut with all parts of the country. Practical operators will be seen at work. Walter Reynolds, the young Australian actor, recently with the Union Square co., will be included in the co.; also Frank Hardenbergh and J. W. Jennings. Charles Vandenhoff, who is the original representative of Jem Starkie in America, has delayed his departure for Europe to play the part of Fuller's Lane, will present a vivid picture of the furnaces and factories in full operation.

Chestnut Street Opera House: One more week of the Black Flag. Nat Goodwin's interest in the play in question has been purchased by E. F. Thorne, and Goodwin retires after the close of the current week. He has a new piece which he will bring out next season. Augustin Daly's co., in Seven-Twenty-Eight; or, Casting the Boomerang, 23d; Ada Gray, in her Revised Version, 30th.

Arch Street Theatre: Annie Pixley, in M'liss, this week. Squatter Sovereignty will follow 23d.

The Lyceum Theatre: Closed on Saturday night, 14th. For the remainder of the season it will be rented to combs.

Bijou Theatre: The Woman in Red this week; Ray Blas will follow. As You Like It is underlined for 30th. Lizzie Hilton will play Rosalind.

Items: The Museum, now closed, has been taken on a five years lease by Barnum, Hutchinson and Bailey, with refusal of purchase. The theatre will be known henceforth as Barnum's Museum, and it is said that Wm. Davidge, Sr., will be stage manager.—The current week is the last of the season for the Carncross Minstrels. They start out on their annual tour 23d.—Milton Nobles this week, in Man of the People and The Phœnix at the National.—A. M. Palmer's Union Square co. has been engaged for the production of A Parisian Romance at the Chestnut.—Rhea appears 23d in The Adventuress, an adaptation of Sardou's L'Etrangere.—J. K. Emmet comes to the Chestnut Opera House in May.—We are to have another week of Maude Granger in The Planter's Wife. She returns May 11.—George H. Adams' Humpty Dumpty appears at the National shortly.—Evans, Bryant and Hoey's Meteors are also booked for this season.—19th is benefit day of the First Regiment at Forepaugh's Circus.—Manager Carncross appeared this week upon his stage for the only time this season.—At the Chestnut there is to be another week of Hazel Kirke.—The German opera season, with the entire co. from the Thalia Theatre, New York, will be the great musical feature of the Arch's season.—Forepaugh's Circus show reigns this week, Barnum is heralded for 30th. The Forepaugh procession of Saturday afternoon lined the streets with people. The reception performance given in the evening lasted until twelve o'clock, and then closed without having completed the programe. One of the monkeys came to an untimely end, but otherwise, although slow and long drawn out, everything was serene.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Rhea's engagement, which closed 14th, was simply a repetition of her last season's experience. Then, as now, the artiste's visit was ill-timed, and though the programme was varied and the support unusually strong, business financially was the reverse of profitable. The star's accent, while quaint in some respects, mars the general efficacy of her work, more especially so in such comedies as An Unequal Match, which has been recently added to her repertoire. Present week, Callender's Colored Minstrels, followed 23d by Emmet.

Robinson's Opera House (R. E. J. Miles, manager): Strictly Business contains many salient features and Bishop's portraiture of P. B. Philkins is a far better exemplification of the genuine "commercial tourist" than Curtis' Sam'l of Posen. The plot, while largely improbable, affords sufficient interest to keep the auditors enlisted in the eccentric P. B. P.'s mishaps and his Russian bride, the latter role being admirably acted by Emma Pierce. The remainder of the support was satisfactory in their various lines, and the setting of the play added not a little to the success of the week. Harry Meredith's Ranch 10 to the current week, followed 23d by Charlotte Thompson, whose engagement will close the season.

Heuck's Opera House (James Collins, manager): Mart Hanley's Squatter Sovereignty comb. terminated a fairly remunerative engagement 13th. The play is interesting to the masses, and the cast attractive in its entirety, and had it not been for the warmth of the weather the audiences would have tested the capacity of the cosy little theatre. Oliver Doud Byron fills out the present week in Across the Continent, and the concert-saloon scene during second act will, in addition to other specialties, serve to introduce Emerson and Clark. Colville's Taken from Life comb. is underlined for week of 23d.

Coliseum Theatre (James E. Fennessy, manager): The Meteors are warm Cincinnati favorites and deservedly so, the roster embracing such excellent specialty people as Bryant and Hoey, Charles Evans and the French Sisters, and Manager Fennessy had the satisfaction of capturing the majority of the shekels expended by amusement-goers during the week. Female minstrelsy will hold the boards current week in the person of Sullivan and Gaylord's troupe. Adams' Humpty Dumpty troupe follows for one week, 23d.

Vine Street Opera House (James A. Douglas, manager): The Gold Mine reopened its portals 14th with a first-class specialty and a good dramatic co. The former comprised Frankie Jones, the infant phenomenon; John Pendy and Jeffreys Warner, Frank Leslie and Maude Walker and Dolan and McCarthy. A new drop-curtain by Locke was a noticeable improvement. Manager Douglas has substantial backing in his present enterprise, and as it is his avowed intention to allow no questionable stage business, the venture will in all likelihood result successfully.

Items: Pauline Hall, who has retired from Haverly's Opera co., is at present resting at her home in this city.—The Dramatic Festival has evidently depleted the purses of our theatre-goers, as the Actors' Fund benefit at the Grand 12th realized only $59, though the programme included Rhea in the balcony scene from Romeo and Juliet, and C. B. Bishop in Strictly Business.—At Heuck's, the audience numbering not in excess of a score of people, was dismissed.—The season at Robinson's will close 28th and during the Summer the house will be thoroughly remodelled.—Private boxes, similar to those in use at the Grand, will be substituted for the present unsightly affairs.—Manager John Allen, of Chicago, was in town 12th on a brief business visit.—J. F. Gorman, manager of the disrupted Philadelphia Church Choir co., who has been sojourning here since her troupe's disbandment, was assaulted 12th in the vicinity of the Grand Opera House by the barkeper in Tilly's saloon. Gorman, who was under the influence of liquor at the time, had his assailant arrested, but the case was afterward dismissed by the Police Justice.—Otis O. Hall, secretary and originator of the Dramatic Festival, is an eminently business-like young man, and rejoices in the possession of a voluminous scrap-book, upon whose mystic pages are enshrined the varied expressions of the press regarding his scheme from the first hour of its announcement. He is particularly severe upon the Eastern papers, claiming that those journals laughed his enterprise to scorn from the very outset.—Fortunately for the Festival, probably, Hall's authority is not as boundless as his money.—Will Fennessy, whose conduct in the box-office at Heuck's during the past two years, has made him a prime favorite with the amusement-seeking community, has been engaged by the Cincinnati Baseball Club management as ticket-seller during the season. Pete Dilg and Ed Corcoran, doorkeepers of the same house, will have charge of the gates.—Gus Frohman, manager of Callender's Minstrels; Jem Whallen, of the Buckingham Theatre, Louisville, and A. W. Morris, representing Charlotte Thompson's interests, were in the city latter portion of week.

BROOKLYN.

Joseph Murphy introduced Shaun Rhue at the Park on Monday night to a large audience. As an Irish comedian of the better kind, Mr. Murphy is one of the most acceptable of actors. He has discarded all the rougher elements which it used to be supposed belonged to the delineation of Irish character and gives a picture of Paddy as he really is, bright, witty and generous. His North of Ireland dialect is excellent and his various songs are well rendered. Of the supporting co. only words of praise can be said. The leading lady, Adele Waters, is young, handsome and talented. Her acting was at all times graceful, and her mobile face expressed vividly the various emotions. In her hands the role of Kate Donovan finds a worthy personator. One praiseworthy feature of Miss Waters' acting is her stage business, something which too many actors neglect. Both the star and Miss Waters were called before the curtain twice. George F. James made a manly Gerald Kavanagh and E. E. Tarr an unctuous Patrick Kavanagh. John Murphy looked and acted Brian to the life, while Edward Powell, as his son, made a delightfully cool villain. The Lawyer Waddy of Logan Paul was an excellent personation. Belle Dickson gave an admirable representation of the orphan Tim and Belle Melville made a charming Dora Kavanagh. Kerry Gow closes the week. The audiences have been very large. Next week Mary Anderson. Then Margaret Mather, Fay Templeton, 7-20-8, Herrmann, Callender's Minstrels, and Harrigan and Hart, in order. The latter close the season at the Park.

A more thoroughly enjoyable play than Davy Crockett is hard to find, and a more manly and conscientious actor than Frank Mayo is equally difficult to find. A good-sized audience, considering the beastly weather, gathered at the Grand Opera House on Monday night to greet both play and actor. The support was very good, indeed. J. C. Padgett, as Major Royston; E. F. Mayo, as Oscar Crampton, and J. J. Jackson as Neil acted in a conscientious manner, while Charlotte Behrens gave a delightful impersonation of the character of Eleanor Vaughn. The play was produced with new scenery, painted specially for it by order of Messrs. Knowles and Morris. Good houses thus far. Next week, John McCullough.

Gus Williams is creating roars of laughter at Haverly's this week, as John Mishler, One of the Finest. This is Williams' second engagement here this season. The house has been well filled at every performance. Next week, A Parisian Romance.

Tony Pastor's co. has packed Hyde and Behman's Theatre at every performance during the present week. Next week the Hyde and Behman troupe return.

Items: It is stated that Gus Williams has paid Rickaby $10,000 for his interest in One of the Finest, and will run it alone.—Treasurer Wilson fills Manager McConnell's place admirably during the latter's absence, and has made himself a great favorite with the patrons of Haverly's.—Treasurer Sammis is overrun with demands for seats for Mary Anderson's engagement. A number of theatre parties have notified him that they will be present.—McCullough's engagement bids fair to be the best of the season. Treasurer Simpson says that the advance exceeds all previous sales.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): The late Booth's Theatre success, The Corsican Brothers, is playing here this week, and although the weather was not auspicious for good houses the first part of the week, the play is certain to reap well deserved success. Annie Pixley booked for 23d.

Lee Avenue Academy of Music (Berger and Price, managers): The Bertha Welby co. is producing One Woman's Life at this house this week, to be followed on the 23d by John A. Stevens in Passion's Slave.

Broadway Theatre (Charles S. Gray, manager): Usual good variety bill this week.

ALABAMA.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): C. D. Hess Opera co. in Mascotte, 7th, to a crowded house, notwithstanding seats were advanced from a dollar to a dollar-and-a-half. The co. gave excellent satisfaction. Miss Carrington as Martha was repeatedly encored, which her magnificent singing richly deserved. Katie Putnam closed the regular season here in Fanchon and Old Curiosity Shop, 9th and 10th, to good business. Her support was vile.

Items: Katie Putnam, on Fireman's Day, 10th, was elected an honorary member of Fire Co., No. 8, and the gallant boys loaded her carriage with flowers as they passed her in review.—A resumé of the season's business at the Mobile Theatre, is very satisfactory. Most of the combs. played a two nights' engagement, and out of the whole number that appeared there were not four cos. that did not pay expenses, while the majority played to good business, and many to standing room only.

ARKANSAS.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): Closed for the last week.

Items: Charles Van Nostrand left 11th to take the leadership of Cole's Circus Band.—John Herne, brother of Herne, of Herne's Hearts of Oak, and Mrs. D. S. Walmbold are here.

CALIFORNIA.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): Minnie Maddern, in Fogg's Ferry, made her first appearance here 6th and 7th to good houses and made an instantaneous hit by her graceful manner, pleasing face and sprightly acting. She will beyond doubt become a favorite. The Harrisons appeared in Photos 12th, 13th and 14th good houses.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Mestayer's Tourists opened for one week. The first night they had a good house, but receipts dropped off the second night.

Palace Theatre (Ed Chase, manager): Business about the same. Arrivals: Bartlett and Fischer, Julia Walcott, Ferguson Brothers, May Raymond and Jennie Jerome.

Items: The Rice Surprise party are playing the Colorado circuit this week. They were unable to secure dates here.—Lawrence Barrett opens at Tabor Opera House 16th for one week, and will do an immense business.—McCaull's Opera co. closed a successful engagement here last week. The receipts were $5,800, notwithstanding bad weather.—The B. P. O. Elks held their first anniversary on Sunday evening. Baker and Farron kindly volunteered their services, together with their whole troupe.—Mr. H. B. Warner, advance agent for the Tourists, has signed a contract for a similar position with the McCaull Opera co. next season.—The Tourists gave an extra performance on Thursday afternoon for the benefit of the Actors' Fund.—Joseph Levy, business agent for Lawrence Barrett, is in the city.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Curiosity was agog to see Mrs. Langtry 11th, and this it was that drew something more than a two thousand dollar house to see her in Rosalind. I can briefly give the general verdict by saying that she was not considered the handsomest woman ever seen on the stage, but that her acting was better than we expected. In the more quiet passages she was graceful and pleasing, and won genuine applause. Of far different complexion was the rather small audience of critical people who came 13th to see Margaret Mather in the same role. It was an unwise selection financially, but not a daring challenge of criticism after all. In a few moments Miss Mather had completely won her audience, and I heard from all encomiums passed upon her beauty of face and figure, her winning ways and pleasing conception of the part. She is worthy now to rank with Nilsson, Modjeska, Anderson and Rhea. The support was good throughout. Levick, Paulding, Davidge and Jepson all made unequivocal hits. Ada Gray, supported by Watkins' comb., played East Lynne 13th and 14th, to rather light houses. I do not like the

tainment of the British Minister's guests at his reception Thursday evening.

DELAWARE.

WILMINGTON.

Grand Opera House (Jesse Baylis, manager): Milton Nobles had poor business 11th, in Interviews. It is certainly a funny play. Haverly's Mastodons, 16th, had large house. They give a great musical, and at times quite funny, performance. Carroll Johnson was the great favorite, with Pete Mack a good second. Black Crook, 18th and 19th; Winston-Gordon Opera co., 20th; Squatter Sovereignty, 21st; Maggie Mitchell, 23d; Minnie Hauk, 25th.

GEORGIA.

ALBANY.

Willingham's Opera House (Daniels and Rosenthal, managers): Baron Seeman, magician, March 30 and 31, to slim business. John E. Ince Comedy co. in Fun in a Boarding School to good house, 5th.

MACON.

Ralston Hall (Turpin and Ogden, managers): Baron Seeman, in gift entertainments, 10th, 11th, 12th and 13th, to average business. Katie Putnam comes 17th; Madison Square co., in Young Mrs. Winthrop, 23d, closing season.

Item: Work still progresses on the new Academy of Music.

ILLINOIS.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Ford's Opera co., 9th, in Iolanthe, to only medium house; but should they revisit us a full house will surely greet them, as those present were greatly pleased. Thatcher, Primrose and West's Minstrels, to one of the largest houses, this season, 13th. The programme was excellent.

Item: In regard to Smith's Opera House improvements, to be commenced June 1, 1883—the stage will be enlarged so as to take a twenty-five-foot drop straight up, and in every way fitted to use the largest scenery, and the auditorium will be newly decorated.

MOLINE.

Wagner's Opera House (W. F. Cram, manager): The Slayton Ideals, 9th, to a good house. Haverly's Minstrels, 20th. As this is the first minstrel troupe of the season, a rousing house is expected.

GALESBURG.

Opera House (F. B. Kirch, manager): Thamas W. Keene, as Richard III., was greeted with a large house, 13th. Mr. Keene's rendition of this character is very fine.

BATAVIA.

Music Hall (D. W. Starkey, manager): New York Criterion Comedy co. 9th and 10th to good houses; Annie Burton, leading lady, supported by by A. I. Mackley, E. Elroy, Foster Helmes, L. R. Jordan, D. La Barry, Alice Vincent, Sadie Webster and May Devine. Miss Burton and Miss Webster sang a duett by request, and received each a handsome basket of flowers. Miss Burton and Miss Vincent were called before the curtain the last night.- Haverly's Minstrels 13th; the C. C. C. C. in Iolanthe 18th; Sol Smith Russell 21st.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager) Ford's co. in the opera of Iolanthe appeared 10th and and attracted a large audience. Fred Warde and co. appeared 13th and presented Damon and Pythias under the auspices of Capitol Lodge, No. 14th, K. of P. C. B. Bishop 20th; Hidden Hand co. 23d; Baker and Farron 26th and the Jollities 28th.

SYCAMORE.

Wilkins' Hall (J. L. Pratt, manager): New York Criterion Comedy co. 11th and 12th to poor business.

PARIS.

Alf Burnett appeared at Opera Hall 12th to small audience. The manager of the hall has purchased new scenery and is improving that temple of amusement considerably. C. B. Bishop's Strictly Business co. 19th. Hazel Kirke May 7; Charles Gardner's Karl comb., with Patti Rosa, 10th. This will doubtless end the season here.

AURORA.

Coulter Opera House (R. W. Corbett, manager): The popular tragedian, Thomas W. Keene, presented Richard III., night of 11th to a much larger audience than we anticipated for the legitimate. The play was well put on, and the acting of the star was, as usual, fine. The support, while fair, was not what might reasonably be expected with a star of Keene's magnitude. Haverly's New Minstrels night of 13th to packed house. We regret that we cannot truthfully say anything good for the co. The jokes, gags and many of the songs were stale and the dancing were better omitted. The dog show was the only redeeming feature.

Item: We were somewhat surprised to see Kit Clarke with the co., but we presume Haverly made it an object to him to give up the comforts of home to brave the fatigue and privations of one-night stands.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Kate Claxton in Two Orphans 7th to fair house.

Gaiety (John Long, manager): Opened 9th to good business.

Item: The City Council have condemned Lincoln Opera House and ordered several fire escapes. The lease to Brooks and Dickson expires Sept. 1, and the proprietor, Dr. Woodbury, says the receipts will not justify the expense of compliance with the ordinance and that he will close the house after the expiration of the lease. This will leave Danville next season without any theatre except the Gaiety, a variety resort.

INDIANA.

INDIANAPOLIS.

All the theatres have been closed the past week, except for local entersainments. Jay Rial's Uncle Tom's Cabin was announced for the week at English's, but canceled to appear the coming week.

Grand Opera House (J. B. and G. A. Dickson, proprietors): The Madison Square cos. take possession of this house this week. Hazel Kirke will hold the boards Monday and Tuesday, and Esmeralda Friday and Saturday.

English's Opera House (Will E. English, propritor): Aaverly's Opera co. will appear Monday night in the Mascotte, and Tuesday in Merry War. Dora Wiley, the principal lady artist of the co., made a hit at her last ahpearance here, and will be well received on her return. Jay Rial's Uncle Tommers fill out the week. Popular prices will rule, and full houses are assured.

Zoo Theatre (W. C. Gilmore, proprietor): The bill for the coming week is a rouser, and will pack the house. The Beane and Gilday comb. will be the leading attraction, and consists of the following well-known variety people: Quigley, Sylvester and Searles, Clark and Williams, Romelli Brothers, Heeley Brothers, The Burtons, Mr. and Mrs. Conway and "Ullie."

Items: Eugene Ellis will manage the Park Theatre when it opens as a variety house.—W. W. Randall, business manager of Hazel Kirke, and Fred Wright, agent for Haverly's Opera co., are in the city.

VINCENNES.

Green's Opera House (William Green, manager): Kate Claxton came 10th, and drew a fine audience. All were well pleased. Leavitt and Pastor's Specialty co. did not draw well 11th, owing to big storm. Haverly's Merry War Opera co. drew a splendid house, 14th. Alf Burnett's Tea Party, 21st.

Claxton Clickers: The Kate Claxton comb. have canceled its dates at Pittsburg, Pa., to two weeks later, May 14 to 19. A special engagement will be played at Academy of Music, Chicago, commencing week of 30th. The season closes at Pittsburg, May 19.—Donald Robertson, Harry Thompson and one or two others of the Kate Claxton co., will spend the Summer in Europe. —Charles A. Stevenson will put in commission his new yacht, the Vit, 21st of May. He will go aboard of her himself on that day, and will make a cruise of the coast northward from Boston.—Mr. Frederick Harding, of the Kate Claxton co., has made preparations to take a cottage for the Summer at Lawrence, Mass.

WABASH.

Harter's Opera House (Harter Brothers, proprietors and managers): Monday, 5th, a full house attended one of this season's best attractions. It was Hazel Kirke, by the Madison Square Theatre co., and was presented in a fine manner. The parts taken by Misses Alberta and Dudley, and Messrs. Hagan and Poulett were especially liked.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): Callender's Minstrels came 14th to a packed house, and gave the best of satisfaction. This was their second visit this season. Oliver Doud Byron 27th.

Arena: Barnum's Circus is billed for May 22.

KOKOMO.

Opera House (H. E. Henderson, manager): Hazel Kirke was produced in this city for the second time 14th to big business, giving great satisfaction. Sol Smith Russell, booked for 19th, in Edgewood Folks, has changed date to some time in May.

IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers): Atkinson's Jollities, in An Electric Spark, closed engagement 9th, to very light business, although the co. deserved much better. Ida Lewis co. came 4th for the week in Jane Eyre, Sea of Ice, Under the Gaslight, Blow for Blow, Iron-From, Child of the People matinee, and close tonight (14th) in Desperate Straits. Business was only fair. Company good, considering their prices. Haverly's Minstrels, 24th; Madison Square Hazel Kirke, May 5; T. W. Keene, 4th.

DAVENPORT.

Burtis' Opera House (A. J. Skeels, manager): Barney McAuley came 12th, in A Messenger from Jarvis Section, to only a fair house. Remenyi Concert co., this evening (13th), under the auspices of the Industrial School of this city.

Item: Louise Warner, of the Remenyi Concert co., was indisposed during the engagement, and her part was ably taken by Jennie Dutton, formerly of this city.

BURLINGTON.

Grand Opera House (George A. Duncan, manager): Friend and Foe was presented by W. J. Scanlan and co. 9th, to a house that would probably "size up" $150. Scanlan was excellent and succeeded in delighting the small audience by his clever acting and singing. His support was rather below the average, with the exception of Florine Arnol , who made a favorable impression. The play is about the weakest thing Bartley Campbell has written; he ought to call it in. The proverbial corporal's guard greeted A Messenger from Jarvis Section, 11th. Mr. McAuley came here comparatively unknown, this being his first visit; but despite the fact that he was suffering from a severe cold, he found no difficulty in rousing the enthusiasm of his audience, scoring a decided hit, and when he comes again, as he has engaged to do for two nights, will have full houses. Apollo Club, 20th; Davenport Theatre co., 24th; Mestayer's Tourists, 30th.

OTTUMWA.

Lewis Opera House (R. Sutton, manager): W. J. Scanlan, in Friend and Foe, 11th; Atkinson's Jollities, 13th and Mme. Fay's Concert co., 14th—all to good business.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager). Atkinson's Jollities appeared to a small house, 9th. The entertainment was of a mediocre character and failed to please. Much enthusiasm was exhibited in the large, cultured audience that greeted the Princeton College Glee Club, 16th. The encores were many and the talented members of the well-trained club could not but feel flattered at the reception they received in the music-loving Chicago of Iowa.

Item: The May and June bookings show that no "snide" cos. are encouraged at Greene's Opera House.—Assistant Manager D. T. Schneider contemplates attending the Dramatic Festival at Cincinnati in June.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): B. McAuley, as Uncle Dan'l, in A Messenger from Jarvis Section, played 10th, to a small house; but did not give the satisfaction as when here before.

Item: The Theodore Thomas Musical Festival, which occurs here in May, is all the talk at present.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): The house was crowded 11th by an audience desirous of seeing the Black Crook by Kiralfy Bros'. comb. It was a most beautiful representation, well arranged and presented with great scenic effect. The variety features also elicited great applause. A very large and well pleased audience greeted W. J. Scanlan and co., 12th, when Friend and Foe was presented. Scanlan's songs, composed by himself, more especially his famous, "Peek-a-boo," brought down the house. The Baker and Farron co., 19th. Rice's Surprise Party booked for 25th; Harry Weber, 26th; Remenyi Concert co., 30th.

KANSAS.

TOPEKA.

Topeka Opera House (L. M. Crawford, manager): Mestayer's Tourists 7th. Very nice business, and very satisfactory entertainment. The return engagement, 25th, will draw well. Hazel Kirke; fine and appreciative audience.

LAWRENCE.

Bowersock Opera House (W. F. March, treasurer): A Hazel Kirke troupe gave a splendid performance 12th to a crowded and well-pleased house. Hazel has as many admirers here as ever, and she receives a hearty welcome. Thomas Keene 23d; Ford's Opera co. 30th.

FORT SCOTT.

Davidson's Opera House (W. W. Patterson, manager): Charles A. Gardner entertained a good audience in Karl 10th. Play gave great satisfaction; support good, especially Patti Rosa. Hyer Sisters come May 1.

Arena: Coles' Circus May 9.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Callender's Minstrels, forty strong, 9th and 10th, to good business. Remainder of week, Sol Smith Russell in Edgewood Folks. This is Mr. Russell's first visit to Louisville in ten years. He is very clever in his specialties, and was welcomed by appreciative audiences. He will not give this city the go-by again.

Item: Emma Thursby gave a concert at Masonic Temple, 12th, to a small but fashionable house.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The Barlow-Wilson Minstrels, 9th and 10th, were the only attraction this week, and they had two good houses. George Wilson and Luke Schoolcraft made all the fun and got all the applause, although the others were clever people. Joe Proctor in the old Jibbenainosay, 19th, and Frank Frayne, 20th.

Lyceum (Fred Mortimer, manager): A good bill was given this week, and large houses were the rule. The management benefited 12th, to big house.

Items: Stockbridge plays Leavitt's Gigantean Minstrels 19th, at City Hall.—Ed Waterhouse had a conference with Ned Swett, of the Sam'l of Posen co., in this city, 12th, and the Artillery play the co. here the 4th and 5th of May.—The Trinity Glee Club are to be here the 21st.—Many of our citizens were at the Hub this week to see Salvini and Clara Morris in The Outlaw and Othello.

LEWISTON.

Music Hall (Charles Horbury, manager): Despite the downpouring rain, Esmeralda drew a large house, 2d. This was one of the finest performances given us this season.

AUGUSTA.

Granite Hall (C. B. Morton, manager): Esmeralda, 9th, to large and enthusiastic audience. Co. and play both very good. Scenery the best seen here this season.

Items: Leslie and Viola Allen joined the co. here.—Many inquiries are being made as to whether Iolanthe will appear here this season.—John Pinkham, late of Atkinson's Jollities, has returned to his home here.

MASSACHUSETTS.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Barlow-Wilson Minstrels gave a capital entertainment, 11th, to a large house. Mather had a large house 17th; Janauschek, as Marie Antionette, 19th; John A. Stevens, in Passion's Slave, 20th; Equine Paradox, May 14, week.

Music Hall (Simons and Emery, lessees): Frank I. Frayne, in Mardo, 11th, to a small audience. Lillian Billings, in Only a Farmer's Daughter, 20th and 21st.

BROCKTON.

Opera House (H. L. Bryant, manager): Joseph Murphy appeared for the first time in his character of Shaun Rheu, to a large and well-pleased audience, 7th. As a whole the play is not as satisfactory as Kerry Gow. W. G. Davis, business manager of the co., is one of the finest gentlemen I have met this season. The Equine Paradox, under the management of John Mishler, terminated the most successful engagement ever played in this city, crowding the house, six nights and three matinees, and giving the best general satisfaction of any attraction this season. Manager Bryant informs me that he is going to play them two weeks next season. Minnie Foster's Uncle Tom's Cabin co., 21st; Margaret Mather, 28th; Lotta, May 7.

Item: Manager Henry L. Bryant, with his wife and son, Walter, sail from New York for Liverpool, for a Summer vacation, May 5.

LYNN.

Music Hall (J. F. Rock, manager): Corinne Merrie-makers, in a poorly constructed piece, entitled Bijou, 9th, for benefit of stage hands, to a slim house. The little star has the only fat part, the co. being reduced to a series of flimsy dialogues leading up to stale puns. Collier's Lights o' London, 12th, 13th and 14th, to houses that steadily increased in size at each performance. Saturday night drew one of the largest houses of the season. The advent of this co. marks a new era in our theatre-going annals, and is probably a forerunner of what will be seen more frequently next season. The scenery and effects were superb, and the co., with few exceptions, satisfactory.

Items: Several changes have been made in the cast of Lights o' London co. during the last few weeks, prominent among them being the appearance of Selia Moriot, who has been doing Shakespeare Jarvis all the season, in the character of Bess Marks. The co. will close at Woonsocket, R. I., 28th, having been out thirty-five weeks. Lawrence Atkins, the leading man, resided in our city at one time, and was remembered by many as the handsome member of the Murdoch Dramatic Club.—Post 3, G. A. R., has received a copy of J. O. Jeffries' new play, the Hillsdale Spy, for perusal. It was spoken of by your Wooster, O., correspondent several weeks ago. The trunks of the Barlow-Wilson party were raided on down at Salem, 14th, and about $1,000 worth of property stolen, diamonds being the chief articles taken.

TAUNTON.

Music Hall (A. E. White, proprietor): Only a Farmer's Daughter, 11th, to a fair audience. The piece and co. gave the best of satisfaction. Margaret Mather, 27th; Frank I. Frayne, 28th.

Item: C. R. Gardiner, manager of Only a Farmer's Daughter, was in town 11th.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Leavitt's Gigantean Minstrels appeared 14th to a good house. Lotta is to come May 1.

HAVERHILL.

City Hall (James P. Connor, agent): Barlow, Wilson and co.'s Minstrels, 12th, to a big house; good show. John A. Stevens, in Passion's Slave, 19th; Margaret Mather, in Romeo and Juliet, 21st.

WALTHAM.

Music Hall (R. B. Foster, manager): Boston Museum co., 9th, in School for Scandal. Large and appreciative audience. Mrs. J. R. Vincent and William Warren, who are great favorites here, were warmly applauded. Our Pleasure Party, 13th, presented a comic opera, entitled From-al-ca-zar, to small audience. Booked to play again, 20th.

NEW BEDFORD.

Opera House (Walter Clifford, manager): Lillian Billings' comb. appeared in Only A Farmer's Daughter, to a small house, 9th. The support was fair. Annie Lysalt took the place of Miss Waldemer, in the role of Justine, with only one rehearsal. The Boston Museum co. appeared in the Marble Heart, 13th, to an audience much smaller than should have greeted such an attraction; Margaret Mather, 27th; Equine Paradox, 30th, week.

Items: It is reported that Thomas Parsons, of this city, will soon send out an Uncle Tom's Cabin co. to do the small towns in New England and the Middle States.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): There were two tremendous houses at the production by the R. A. T. of Mr. Gales' local burletta, entitled, The Pursuit of the Panther. It was given 11th and 12th, and while it was not so much of a play as had been anticipated, it was warmly received. Financially it was a great success. Booth's Theatre co., in Monte Cristo, 14th, to a large house. The play was admirably put on, and was well played. Barlow-Wilson Minstrels, 20th.

FALL RIVER.

Academy of Music (George Hackett, manager): Joe Murphy, in Shaun Rhue, 9th, played to the second largest house this season. His songs and jokes were received with loud applause. Receipts $916.30. Frank I Frayne played a return date in Mardo, 10th, to fair business. I pity Mr. Frayne, as his troubles have made a complete wreck of him. The event of the week was the engagement of Booth's Theatre co. in Monte Cristo. Seldom is a better co. seen here. James O'Neil in the dual character of Edmond Dantes and Count de Monte Cristo gave a fine interpretation and one long to be remembered. Harry Lee's Sortier was capital; but Gerald Eyre's Villefort and E. A. McDowell's Fernande could have been more villainous. J. N. Shannon made a jolly Caderousse, and Hart Conway a fair Albert. Annie Graham's Mercedes and Lillian Lewis as Mlle. Danglars, could have been better. Mrs. Brutune, as Carconte, was excellent. Receipts, $738.

Items: A concert was to be given at the Academy 11th, by De Kontski, Mme. Sinico and Sig. Campobello, under the management of J. E. Fulton. At 7 P. M., Treasurer Bordon received the following telegram: "Fulton not paid hotel bill; cannot leave." I have since learned that Fulton has disappeared, leaving the co. in a bad predicament.—John D. Mishler was in town 12th.—Frank I. Frayne is having a new play written, which he will bring out next season. A Bengal tiger, now sojourning in Central Park, New York, will be introduced. Frayne intends to get out an injunction against parties who are playing Si Slocum in the West, as they are not paying the sum agreed upon.—James O'Neil informs me that he will not play American King next season, and has not decided whether to star or go out on salary.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Margaret Mather made her first appearance in this city 10th, the play being Romeo and Juliet. She pleased very much; the support was excellent. Joseph Murphy in Kerry Gow, to a packed house, 13th. Murphy is getting to be a great favorite here. M. B. Curtis, in Sam'l of Posen, 14th, to fair business; Lotta, 24th; Haverly's Minstrels, 25th; Ada Gray, 26th; The Professor, 28th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Barlow-Wilson Minstrels, under G. A. R. management, gave a good performance to a large business 14th. Leavitt's Gigantean Minstrels 20th.

CHELSEA.

Academy of Music (J. B. Field, manager): Herr Guernella gave an excellent performance of magic and spiritualistic wonders on Monday, the 9th, to very good business. Boston Museum co., with all the old favorites in the cast, presented School for Scandal to a small audience 11th. Stormy night.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): Lizzie May Ulmer gave a fine presentation of '49 to fair business 11th. Co. first-class. Lotta, in Musette, 23d; Esmeralda, May 3.

MICHIGAN.

DETROIT.

Professor George Cromwell gave his Art Entertainment at the Detroit the entire week to tremendous audiences. His success has been so great that he gave two lectures during the present week, which were well patronized, On Saturday last he gave the orphans from the institutions a second complimentary lecture. C. A. Shaw, with his customary generosity, tendered the use of the theatre. Emma Abbott's Opera co. will sing for four nights, beginning 18th.

At Whitney's, the Boston Ideal Opera co. played to crowded houses the last three nights of last week. The co. are great favorites here. The theatre will remain closed during the current week.

Baylies and Kennedy Brothers' Bright Lights played at Manager White's Park Theatre the entire week to the best business done in the house since its erection. An extra matinee had to be given at each performance; the audiences were literally packed in. A performance by the Kennedy Brothers only was given to a very large house at Music Hall. They are certainly the best mesmerists ever here. Draper and Fielding's 100 Wives, this week, followed by Topy Denier's Humpty Dumpty.

Items: Fay Templeton is improving quite rapidly and will soon rejoin her co.—Emma Clavelle, of the Oliver Doud Byron co., who has been ill here, joins again this week at Cincinnati.—Pat Reilly severed his connection with Baylies and Kennedy Brothers last week, and immediately joins Barnum and Bailey's Circus for the season as Irish clown.—Cus Williams will spend this Summer here.—Lizzie Burton and Herndon Morsell, of the Boston Ideals, will shortly be married.—C. M. Welch, once the most prosperous theatrical managers in this city, has been very ill with inflammatory rheumatism at the Michigan Hospital, but is now recovering.—C. R. Mabley, of this city, purchased the first choice of seats at the Cincinnati Dramatic Festival, paying therefor $110.—S. M. Draper, of Uncle Tom Cabin fame, has been in the city the past week.—Manager Clay, of the Academy of Music, East Saginaw, was in town, 15th.—The Boston Ideals celebrated their fourth birthday on the 14th, Miss Ober giving to co. a breakfast.

COLDWATER.

Tibbets' Opera House (B. S. Tibbets, proprietor and manager): T. W. Keene in Richard III. to one of the largest houses of the season, giving the best of satisfaction; receipts $500. Havlin's Fogg's Ferry comb. 14th to fair house; co. good, with one or two exceptions.

Item: In the absence of Carry Stuart, of Fogg's Ferry co. (caused by sickness), Bella Moore, as Chip, called forth much applause. Miss Moore is a young lady of extra talent, dashing, mischievous, and full of fun. We predict for her a bright and prosperous future. Jeffreys Lewis 23d.

JACKSON.

Hibbard's Opera House (C. J. Whitney, manager): Mr. and Mrs. Chanfrau 7th. Mrs. Chanfrau's Isabel Vane is a decided departure from the old version of East Lynne, and being more constant, will take better. Chanfrau's Kit is the same as it has been during the fourteen years he has played it. Attendance at matinee slim. Evening performance good. Duprez and Benedict's Minstrels 11th to a full house. First part good, but performance deteriorated as the programme drew to a close. Fogg's Ferry 19th.

Items: The Chanfraus add to their repertoire for next season several novelties. Mrs. Chanfrau will appear in a new version of Meg Merrilies, written for her by C. W. Tayleure, in which, under the license of authorship, Meg will be presented in the double phase of a radiant and cheery young nurse of Henry Bertram, and as the old witch. Mr. Chanfrau has a protean drama, in which he will introduce bits of characters made famous by him in the past. Moses, Sam, Kit, etc., also his once famous imitations of Forrest, Booth the Elder, Kean, Barney Williams, etc.—Among the messengers that managers send we noticed T. H. Mann, of the Wilbur Opera co., and Mr Carroll, of Fogg's Ferry.—Manager Stevenson starts Monday for Stanton, where he will produce Drummer Boy of Rappahannock for a week.—Quite a happy meeting took place Saturday evening last between Remenyi and Messrs. Chanfrau and Tayleure. Remenyi returned from a concert at Manchester. A pre-arranged reunion was held, attended by eight or nine professionals and several hours were so pleasantly passed that I doubt their ever being forgotten by any of the gentlemen present. At least, I shall not.—Mr. and Mrs. Chanfrau and C. W. Tayleure sail for England in June. They open at the Boston Theatre in September, as usual.—Manager J. H. Havlin bring out Dewdrop, by Charles F. Callahan, of Cincinnati, next season. It is said to be similar to Fogg's Ferry.—Emma Abbott skips Jackson this year; cause, trouble between Pratt and Whitney.

MUSKEGON.

Opera House (J. L. Reynolds, manager): Emma Abbott Opera co., in Martha, 4th, to most select audience of the season; receipts being about $1,000. Ranch 10, 11th, to large house. Booked for May: Baker and Farron, 8th; Thatcher, Primrose and West, 14th.

GRAND RAPIDS.

Grand Opera House (E. P. Thayer, manager): Emma Abbott Opera co., 10th and 11th, in Martha, La Sonnambula and Iolanthe, to large business. The co. is a very strong one and merited the warm reception they received. Whitney's Hidden Hand co. gave a fair entertainment before an audience of two or three hundred people, 12th. Minnie Hauk, in opera concert, 14th, to a $500 house. This was her first appearance here, and she left a splendid impression. Frederick B. Warde, 24th and 25th; Taken from Life, 26th, 27th and 28th.

Powers' Opera House (William H. Powers, manager): Harry Meredith, in Ranch 10, to a top-heavy house, 10th. Mr. Meredith, in his dual character of the twin brothers, made a hit. Lawrence Barrett, in Francesca da Rimini, 26th, after which appear Joseph Jefferson, Thatcher, Primrose and West, Carrie Swain and Haverly's Mastodons.

Items: Manager Powers is having special scenery painted for the engagement of Lawrence Barrett.—The Peninsula Club entertained Minnie Hauk at their Club Rooms immediately after her performance at Redmond's, 13th. The affair was a success in every way.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Thomas W. Keene to a big and delighted audience 10th. A $1,000 house greeted Emma Abbott 12th, in Chimes of Normandy; everybody well pleased: Frederick Warde, 23d; Wilbur Opera co., in Pirates of Penzance, 28th.

Kalamazoo Opera House (F. H. Chase, manager): Devil's Auction, May 1; Ranch 10, 2d.

Item: Every first-class attraction that has played in the Academy this season has had big business.

LANSING.

Buck's Opera House (M. J. Buck, manager): Harry Meredith and his Ranch 10 co. played to another fine audience, 9th. This is the third visit this season, and the receipts for the three performances reach a total of $1,124.30. This is the best business ever done in Lansing by one co. in any one season. Many prominent lawyers from all over the State were present, drawn to the capitol by the session of the Supreme Court and Legislature, and the court scene evoked shrieks of laughter from the staid legal lights, which were quite unusual. John Thompson, comedian (?), and his extensive co. of three people, inflicted his Around the World to a fair audience last night, 13th. The performance was very bad, and fully a third of the audience left the hall before the end was reached.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): House closed during past week.

Wood's Opera House (Col. J. H. Wood, manager): Attraction during week of 9th, Effie Johns, in Fanchon, supported by the regular co. Good business. Complimentary benefit to Robert McWade 13th. A good bill and full house.

Conley's Theatre (Edwin P. Hilton, manager): Fair week's business. New arrival, Nellie Dale. Entire new co. next week.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Lawrence Barrett filled a week's engagement to very large business. The houses were all large, and on two occasions were literally packed. The repertoire for the week was varied and well received. Mr. James and Miss Wainwright deserve mention, the rest of the support being merely ordinary. The plays given were Richelieu, Hamlet, Julius Cæsar, Merchant of Venice, David Garrick, Francesca da Rimini, and Yorick's Love. Keene 19th, 20th and 21st; Ford's Opera co. 23d, 24th, 25th and 26th; The Tourists 27th and 28th.

Theatre Comique (George Fredericks, manager): For this week and next the bill includes Grant and Conway, Johnnie Cain, Vernon and Castleton, Mamie Grant, Blossom and Roach, Jennie Haywood, Rose St. Clair, and Thomas C. Leary; good business.

Items: Thomas W. Keene gives a benefit at Saturday matinee of next week for the Actors' Fund. Colonel Coates gives the Opera House, advertising and orchestra gratis. It is confidently predicted that a large sale of seats will be had, as the objects of the Fund are highly appreciated here.—Large crowds of excursionists visited the city to attend the Barrett season.—Again the management of the New Opera House have announced the date of the opening. Sept. 1 is the time given. We shall see.—Barrett is to return in August.—A complimentary benefit was tendered to Charles E. Bange, of St. Louis, formerly of this city, by the Pythian Dramatic Club, 13th.—R. Curtiss Ward, who has been singing in opera the past season, has returned to the city for the Summer.—The Choral Union, which is in training under the efficient leadership of Professor Morrisini, is progressing finely, in preparation for the Thomas Festival in May.

NEW JERSEY.

NEWARK.

Park Theatre: The Union Square Theatre co. closed a week's engagement 14th. A Parisian Romance drew well the first three nights; but The Long Strike during the latter part of the week was a comparative failure. M. B. Curtis opened 16th for three nights. A severe storm prevailed and the size of the audience was materially affected. John T. Raymond is booked for 30th and 21st, and Collier's Lights o' London comb. for week of 23d.

Opera House: John W. Ransone, in his drama, Across the Atlantic, drew good-sized audiences week of 9th. A careful pruning of the play has made it very attractive. The Manchester and Jennings comb. opened 16th for a week, to fair business. Booked: Week of 23d, W. H. Rightmire's Two Wanderers comb.

Atlantic Theatre: Business at this house is only fair, straight variety shows being the rule.

Items: Harry Lindsay, the stage manager of the Atlantic Theatre, closed on the 14th, to join the J. W. Ransone comb. He was succeeded by Jerome Stansil.—Newark Lodge No. 2, B. P. O. Elks, will hold its first social session next Sunday evening, 22d, in the lodge rooms, No. 194 Market street.

JERSEY CITY.

Academy of Music (Theall and Williams, managers): House closed week of 9th. Coming: 20th and 21st, Haverly's Mastodons; May 14, Mrs. Langtry.

Item: It is not probable that the lease of this house, which expires in August, will be renewed by the present lessees. This will leave our town without any reputable place of amusement, unless other managers see fit to take the house.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): Bertha Welby co. presented One Woman's Life to very poor business 9th, 10th and 11th. They were also billed for Thursday, 12th; but were prevented from appearing by the illness of Miss Welby, who also suffered considerably during the Fund benefit Thursday afternoon. Friday evening the house was occupied by the Albany Musical Association in concert. Announced: the Romany Rye week of 16th.

Music Hall (George E. Oliver, manager): The Boston Ideals sang Auber's Fra Diavolo before a large and delighted audience 9th. Announced: Baylie and Kennedy's Bright Lights week of 16th.

Levantine Theatre (F. F. Levantine, manager): The Rentz-Santley co. week of 9th played to good business. Week of 16th, John W. Ransone in Across the Continent; usual olio, which will include Kelly and Ryan and Mollie Wilson.

Items: Mrs. Leland's benefit has been postponed from 25th to 26th, on which occasion will be produced Young Mrs. Winthrop, with Mrs. Leland as Mrs. Dick Chetwyn, and Clara Spence, an Albany lady, as Constance.—The billing of The Romany Rye is the handsomest and most extensive that has been seen here in some time.—The performance for the benefit of the Fund was not largely attended Thursday afternoon, although Bertha Welby and the Rentz-Santley co. combined forces. The Fund will be benefited to the extent of $178.25.—The dates at the Leland for the production of Pompair, a new comic opera, were cancelled on account of the illness of the author, Professor Thomas Spencer Lloyd, of this city. On Tuesday, 10th, the illness, which at first was not thought to be dangerous, culminated in death, and deprived our city of one of its most thorough and enthusiastic musicians. The career of Professor Lloyd, both as a musician and as a composer, reflects credit upon his memory, and honor upon the city. He was at the time of his death, and for many years previous, instructor of music in the public schools, and was also organist of St. Paul's Church. The cause of death was typhoid-pneumonia, and his age was fifty-two.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Robert McWade, who made the initial performance of the week, played to only a fair-sized audience 9th. The Boston Ideal Opera co. followed 10th to an overflowing house, giving Fra Diavolo. Though rendered in efficient style, the opera itself was a disappointment. Tom Karl, who appeared in the title role, I am fully convinced, has seen his best days, and I predict that this troupe will have a new leading tenor before many months. The rest of the troupe, considering the chances offered them, did very well. They return here about May 10, when it is hoped they will render some of the popular operas. Pat Rooney held the boards 12th, and considering the inclemency of the weather, played to a large audience. Pat himself is good, and one or two other features are worthy of comment; but aside from this, the co. is positively bad. The after-play, called L. A. F. F., is about the worst thing of its kind I ever saw. On the 13th and 14th the Fay Templeton Opera co., without Fay Templeton, gave us Pirates of Penzance and Mascotte. I saw a little of their entertainment on the first night, and I assure you I had quite sufficient. The co. is of an inferior order, and for poor singing and acting rival the Syracuse Opera Club. I understand a number of their best people left them at Toronto. This may account for it. Herne's Hearts of Oak 18th and 19th; Rhea 20th and 21st.

Items: The Kiralfy Around the World in Eighty Days co. did a very fair business at the Grand 12th and 13th.—"Let the air with joy be laden." An Uncle Tom party passed through Syracuse last week without stopping.—The Mirror representative would like to inform Mr. Barnum that a number of hand-organ men with monkeys can be found in Syracuse.—Tony Pastor will appear here in May.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Corsican Brothers, last week, were only moderately successful. De Belleville filled the dual part in place of F. C. Bangs, who is reported on the sick list. The Actors' Fund benefit, 12th, at this house, at which Buffalo Bill and part of Leavitt's All-Star comb. assisted Stetson's co., was not a bonanza. Some $187 was the amount realized; not an extensive showing for such a worthy object. The Messrs. Meech endeavored to make it a success, and the lack of patronage cannot be attributed to anybody but the public. Carrie Swain, in Cad the Tomboy, opened to a good house, 16th. Monte Cristo 23d.

Wahle's Opera House (Emil Wahle, manager): Herne's Hearts of Oak co. began a three nights' engagement 9th to small house. Business improved each evening, the matinee being a very good one. The Chanfraus appear all this week. Kit, on Monday, drew a fair house.

St. James Hall (Thomas Carr, manager): Buffalo Bill and his braves attracted a large house, 12th. Matson's Muldoon's Picnic gave two performances, 14th, before very good audiences.

The Adelphi (Joe Lang, manager): Leavitt's All-Star Comedy co., week of 9th, did a rushing business. This week an olio co. occupy the boards, with Clark and Edwards at the head of the bill.

Items: Dudley McAdow, manager of Leavitt's Comedy co., having resigned, E. Eugene Hume, formerly treasurer, assumed the management last week.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Buffalo Bill and co. did a fine business 9th and 10th; the audiences congregated in the larger majority in the upper part of the house. The Boston Ideals packed the house 11th, with an unusually cultivated audience, and gave an unusually tame rendition of Fra Diavolo. Herne's Hearts of Oak was well patronized 12th, 13th and 14th. The splendid work did by several members of the co. deserves commendation. Little Maude Thompson, although but six years old, is virtually the stellar attraction. She was vociferously called before the curtain. Palmer-Ulmer '49 co. 16th, 20th and 21st.

Corinthian Academy of Music (Arthur Leutchford, manager): Kiralfys' Around the World in Eighty Days drew largely 9th, 10th and 11th. Coming: The Hanlons, 16th, four nights.

Items: Owing to the illness of Mr. Herne the benefit for the Actors' Fund by the Hearts of Oak co. at the Grand, 12th, was necessarily postponed.—The Hanlons will give a benefit for the Fund at the Academy on the 18th. Manager Leutchford has tendered the house, and the attachés their services.—Manager Trone, of the Grand, has recovered from his illness, and is on duty again.—Mollie Corcoran, of the Hearts of Oak party, had a narrow escape from suffocation from coal-gas in her hotel on the night of the 14th. When she retired she turned off the gas, but in some manner pressed it on again. The watchman in the hall detected the escape of gas through the transom and the room was entered and the lady was found to be unconscious.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): Waldron's M'liss comb. (Jennie Calef) came 14th to fair house. The co. is much improved and the movement of the play much smoother than when they were last here. The co. is much liked both on and off the stage.

OLEAN.

Opera House (Wagner and Reis, managers): Lotta, in Musette, 12th, to a large house. This was her first appearance here, and the extremely bad weather was all that prevented a packed house. Jesse James' comb., 21st; Anthony and Ellis' Uncle Tom's Cabin co., 29th; Mattie Vickers, May 2.

HARL

NEW YORK MIRROR

PUBLISHED IN 1880 BY G. P. MORRIS AND N. P. WILLIS.

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.
ADVERTISEMENTS fifteen cents per line; Professional Cards, $3 per quarter. Transient advertisements must be paid for in advance. Advertisements received up to 2 P. M., Wednesday. Foreign advertisements and subscriptions taken at home office rates by Henry F. Gillig & Co., American Exchange, 449 Strand, London, W. C., and the American Exchange in Paris, 35 Boulevarde des Capucines, Paris, where THE MIRROR is kept on sale in the Press and News Departments.

THE MIRROR is supplied to the trade by all News Companies.
Make all checks and money-orders payable to
THE NEW YORK MIRROR,
Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second class.

NEW YORK, - - APRIL 21, 1883.

MIRROR LETTER-LIST.

Aveling, Henry (2)
Atchison, Thos. A. K.
Atherton, Miss Grace
Ayer, Harry L.
Booth, Edwin, Manager of
Boucicault, Dion
Blake, Russell
Berry, W. S.
Bowers, Mrs. D. P.
Brignoli, Sig.
Barrows, J. O.
Barrymore, Maurice
Bride, J. E.
Berger, F. G. (2)
Barrett, Lawrence
Braham, Harry
Carson, Emma
Cline, C. B.
Crozier, P. A.
Comstock, A. C.
Clarke, Eugene
Childs, Nat (2)
Colton, Harry
Cauffman, Alex.
Carleton, W.
Chapman, Amy
Callan, Joe
Chavoes, T. P.
Curtis, M. B.
Corbyn, Sheridan
Claison, Laura
Daley, Fred
De Vernon, Frank (tele.)
Durant, J. H.
Douglas, Annie
Dyer, J. H.
De Belleville, Fred.
Dickson, R. G. (3)
Eichbreg Quartet Concert Co.
Elliston, Clara
Frank, Jos.
Florence, Helen
Follin, Alfred
Foster, Archie
Farwell, C. L.
Frobisher, Prof. J. E.
Forrester, Fannie
Gray, Robert
Guilford, D. C.
Gill, William
Gaylor, Chas.
Guy Family, Mgr.
Garrett, Lillie
Gaunt, Edward
Giroux, Louise
Gorman, J. F. (2)
Guinness, Chas. M. (3)
Goodwin, Mary W.
Guy, Geo. S.
Graham, R. E.
Hicks, L. P.
Hunter, Wm. G., Jr.
Halley, Richard
Henry, Hi
Hayden, W. R.
H. L. B.
Hutchings, Frank M.
Howe, J. S.
Hunter, Adelaide
Howitt, Belle
Hermann, H.
Harrison, Louis (2)
Ingle, Lizzie
Joslin, Alvin
Jefferson, Joseph
Johnson, Jennie
Jackson, Theodore
Johnson, G. W.
J. K. Emmet's Fritz comb.
Koster, Geo. W.
Karrington, Frank
King, Bessie
Kennedy, M. A.
Kelly, W. W. (4)
Kayne, Mrs. E. W.
Kilday, Mr. Frank
Kendall, Ed.
Lytell, W. H. (5)
Luer, Frederick
Lemburg, Prof Louis
Leatherlips, Lady
Legion of Honor
McCullough, E. J. (3)
McDonald, Mr.
Morris, Frank
Madigan, E. H.
Morrison, Lewis (2)
Morris, Isador
Morrissey, J. W.
Mocley, T. H.
Moore, J. E. (2)
Morris, Clara
Moreland, A. C.
Merrille, Vina
Moore, Mabel
Mason, Charles
Mackey, Jno.
Montfored, Prof. Frank
Moore, Miss Georgia
McWade, Robt.
Morery, Harry A.
Nolan, Katie
Owens, J. W.
Pindell, W. H
Post, Lilly
Paine, Adele (2)
Priest, Lizzie
Padden, G. E.
Reeves, Alex. (2)
Robinson, Bell
Robison, Fred.
Robertson, A. B.
Robbee, C. M.
Rosen, Madame
Recacoecha, Juan de
Rickaby, John
Renard, Rachel
Ross, Willis
Randall, Wm. W.
St. Quinten, Miss (2)
Shattuck, Lillian B.
Schwab, F. A.
Stockton, Ella
Strang, Wm.
Sylvester, Henrietta
Sargent, H. J. (2)
Stevens, James
Simpson, A. L.
Stevens, E. A. (4)
Strakosch, Maurice
Shimer, N. B.
St. Aubyn, Mr. C.
Stark, F. E.
Sanson, Bessie (2)
Thompson, Charlotte
Thomson, Marion
Thornton, Chas.
Tillotson, J. K. (2)
Trimble, Miss
Verne, Buela
Victor, Lester
Van Oesten, Robert
Vokes, Mrs. (2)
Vokes, Miss
Valentine, O. N.
West, Chas.
Wilson, Geo. H.
Woodhull, H. S.
Williams, Gus (3)
Waldro, Lizzie
Williams, J. H.
Woweys, Rose
Warde, F. B. (2)
Wheeler, May
Woffington, Peg
Watson, S. B.
Wingfield, John
West, Robt.
Wilson, Francis (2)
Welby, Bertha (3)
Washbourne, Mr.
Waldron, A.
Webber, E. T.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

A Look Ahead.

The season now nearing its end has not, on the whole, been lacking in profit to the profession. Several events, such as the elections, the severe Winter weather and the recent disastrous floods, happening at different times and in various sections of the country, have combined to impair theatrical prosperity more or less. Many of the weaker attractions have suffered or gone under entirely; but the established stars and combinations, together with the new ventures which were backed by merit and money, have fared well.

When bank-books are balanced in June it will be found that profits will aggregate as much as is necessary to preserve the average, if not more. For next season there is a bright outlook. New theatres will be opened in various towns and cities, strong attractions launched, and the old stand-bys revivified. Henry Irving's advent will give an impetus to the legitimate department of the drama. A dozen Shakespearean stars will be in the field, including McCullough, Booth, Barrett, Keene, Warde, Mayo, Edgar and some less noted tragedians. Grand opera and opera comique will be liberally represented, although the number of troupes doing the latter will be less than this season. Of American plays there will be a flood—the few successes by native authors made since last Fall nerving managers to undertake the business of trafficking in home talent. The English melodramatists are to be encouraged by venturesome speculators in that class of ware. The amusing [illegible] played by such companies as the [illegible] and Sparks will find ample [illegible]. In fact, all kinds of theatrical [illegible]—except burlesque—will be [illegible] the public.

The great variety suggests that theatre-goers have gotten over the foolish habit of demanding that every show shall conform to some popular craze with which they may be afflicted. If one likes pie it does not follow that one may subsist on that article of diet without nausea eventually setting in and changing the appetite to some other food. It is the same with the lover of amusements, who cannot extract pleasure forever from the one style of entertainment that happens to tickle him for the time being. Variety is absolutely necessary, and from the preparation already made for 1883-84 the performances submitted for approbation will be indeed varied.

Our Festival Number.

Next Thursday is the date on which the Dramatic Festival Number of THE MIRROR will be issued. The preparations for this superb issue have been completed, and we do not hesitate to say that it will be handsomer than any of the previous specials published from this office. The pages will be profusely illustrated with fine engravings, and the literary contents will be interesting from beginning to end. Every energy has been exerted to make it a valuable memento of the great theatrical jubilee.

The Cincinnati edition will contain matter relating to the Festival, its stars, Shakespearean data and general information of interest to visitors. The general edition will contain articles selected from the Cincinnati issue, together with all the news, gossip, editorials and departmental features which appear every week. To oblige those of our readers who desire copies of the Cincinnati edition we will keep an extra supply at this office, which may be had upon order at the regular price of Ten Cents a copy postpaid.

The magnitude of the Festival has already surpassed expectations. It may be judged from the advance sales, which aggregate $64,625. The premiums paid for seats already amount to $30,283. It is estimated that fully 50,000 strangers will be present in Cincinnati during the series of performances.

The Publisher wishes to notify advertisers that the space set apart for business notices is rapidly filling up, and favors, in order to secure good positions, should be sent to this office immediately.

The Best Theatrical City.

The papers in Chicago, San Francisco, Philadelphia and Boston persistently clamor for the bestowal of "the best theatrical city in the country" on their respective communities. This din is confusing, and the number of the claims adds perplexity to the matter. While all differ in that their own city takes first rank, all agree that New York has not the slightest reason to be brought into account. Where there is such a vast amount of disagreement it is refreshing to note that on one point at least there is a unanimity of sentiment.

Of the Philadelphia papers, Forney's *Progress* is the most rabid on this subject. *Progress* indulges in the belief that the sun rises just behind Liberty Hall and sets just beyond the Schuylkill. The little village on Manhattan Island is only important enough to be abused, and it shakes to its centre on the arrival of *Progress'* bolts. The editor thinks Philadelphia is the greatest town for theatricals in the United States. The Boston *Globe* as vigorously presses the same distinction for the Hub. In corroboration of its belief it prints now and then the opinions of managers on the subject. Sunday last it quoted a "leading New York manager" as saying "Boston is the best theatrical city in the country. A good attraction can always be sure of a first-rate business there. New York is probably the worst theatrical town in the world."

Who can this "New York manager" be? John Stetson? We doubt it, for the bluff manager of Booth's and the Fifth Avenue, while he has not made a fortune here, has certainly given no outward sign to warrant the supposition that he is not appreciated. It seems more likely that the *Globe's* informant was Slogger Sullivan, whose recent phenomenal receipts in the Massachusetts city of culture are still the nine days newspaper wonder.

After mature consideration we are not inclined to deny the rival claims of Boston and the Quaker City. Boston's baked-bean brains patronize brawn; Philadelphia's scrapple-fed intelligence buries more dramatic ventures in a season than all the other big towns put together. One or the other must be "the best theatrical city." As for New York, she is modestly satisfied with the production of ninety-nine successes in every hundred, supporting twenty theatres presenting every style of entertainment, a grand opera company, four of the finest stock companies in the world, besides a countless array of miscellaneous forms of amusement. Yes, under the peculiar circumstances, New York can afford to take second place, mildly replying to "the leading New York manager" whom the *Globe* trots forth: "We've given you your deserts. Provide us with worthy attractions and you'll receive an ample return. Before reiterating the statement that New York is the worst theatrical town in the country, try one other place—Sheboygan, for example."

The Benefit Fiasco.

The managers of the Actors' Fund have been reticent in regard to the amount cleared by the benefits last Thursday. At first it was reported that the receipts were $17,000. On Wednesday they had simmered down to $11,968. The proceeds of the New York matinees were only a trifle over $6,000 against $17,659 last year. In fact, the average receipts of the thirty benefits were but $370. The returns from the different theatres in this city were so poor that the Fund Committee wisely refuse to make them public.

What is the cause of this falling off? The benefits were more numerous this year than last, and they were conducted on precisely the same plan. Some people explain the shrinkage as resulting from a failure to provide special bills. That explanation will not stand, because last season the current performances were also given, and to large audiences. Those in quest of a reason must search deeper into the matter than this.

The amount raised on Fund Day was disappointing. The failure has aroused prominent actors to a sense of their duty toward the charity, and from remarks heard on all sides it is likely that there will be some very lively discussions at the annual meeting of the Fund Association this Summer. When they manifest a practical interest in the affair and direct it into the channel through which it was originally intended to pass, there may be some hope of placing it on a firm foundation. Their co-operation is urgently needed to prevent a recurrence of last Thursday's fiasco, which would probably bring about the total collapse of the enterprise.

A Change of Base.

The praisers of bygone days, who by some chance look over the doings of the present time in dramatic and musical art, must be as blind as moles if they do not perceive the vast difference between the average taste of to-day and that of forty years ago. Then, as Manager Bunn of Covent Garden was wont to say, "Shakespeare spelt ruin," and even Macready and Keane, in England, and Forrest, in America, were fain to recoup their losses in the production of the plays of the great master by bolstering their affairs with Louis XI., Jack Cade, Damon and Pythias, Metamora and other plays more convenient to the ear of the public and more satisfactory to the pocket of the manager. Then a concert programme was made up of wishy-washy ballads, trashy airs and variations and trick-solos. Bach was a burden and Beethoven a bore.

Now, mark the contrast. All the country over Shakespeare is the best drawing author on the bills, always supposing that he is not murdered by his representors. Male and female stars are daily heaping up money, both here and in England, by giving fit settings to his plays. In our own land we have McCullough, Barrett, Anderson, Modjeska, Rhea, Davenport and many others scouring the country under the flag of the legitimate drama and gathering booty wherever they appear. Instead of supplementing Shakespeare by sensational dramas, they supplant sensational dramas by Shakespeare and his like. When, led by vanity, they branch off into paths which offer more personal gratification, they are fain to come back penitent, driven home by the whip of public disfavor and the warning of empty treasuries. In music we see Bach, Beethoven, Wagner, Gluck, Handel, Schumann, Schubert, etc., supplanting Donizetti, Knight, Balfe, Thalberg, Herz and De Beriot. We see audiences listening spell-bound to Rubinstein's Ocean Symphony, or Schumann's piano concerto in A minor, and even harkening in respectful silence to Wagner's Parsifal, or Gotterdammerung. "I Dreamt that I dwelt in Marble Halls" has had to give place to Adelaida and Herz's Pre aux Cleres, with variations, or Thalberg's Russian Airs, to Schumann's concertos or Beethoven's sonatas.

The culture of the great public is on a totally different plan than it used to be forty years since, and although individually people may talk about Art, yet collectively their judgment is purified and corrected. The milk and water of our fathers is turned to cream, and we no longer relish the mawkish stuff that was sipped in other days. Be sure that the testimony of effete elders to the contrary notwithstanding, the acting, the singing, the stage-setting of to-day are as much superior to that of our grandfathers as is our electric light to his tallow candle.

Personal.

ELTON.—Above is an excellent portrait of William Elton. This actor's performance of Harvey Duff in The Shaughraun at the Star is the best feature of the performance.

PRICE.—Edwin Price went down to Quarantine Sunday to meet his wife, Fanny Davenport.

JARBEAU.—Vernona Jarbeau has been specially engaged to play with Modjeska in Odette.

ROCKWELL.—Charles Rockwell, of the Romany Rye company, is ill with brain fever at the American House, Troy.

ANDERSON.—Mary Anderson entertained Mme. Nilsson and Mrs. Lawrence Barrett at the Victoria on Sunday.

WYATT.—Carrie Wyatt is again under the weather. She has been laid up at her residence in town for several days.

SWAIN.—Carrie Swain, who opens at Daly's on Monday, has received the endorsement of many reliable out-of-town critics.

MITCHELL.—Mason Mitchell, of the Modjeska company, has signed with Mary Anderson for her English engagement.

WINTER.—William Winter will go to Cincinnati to send daily telegraphic letters to the *Tribune* during the Dramatic Festival.

PRESCOTT.—Marie Prescott has received drawings of the scenery and costumes of Vera from the author, Oscar Wilde, who is in Paris.

DAVENPORT.—Edgar Davenport is seriously ill with typhoid fever at the Sturtevant House. Mr. and Mrs. Price are giving him the best of care.

ARLINGTON.—Maggie Arlington lies ill at her home in Twentieth street. The cause is not the bogus story of her elopement, but an affection of the throat.

HAVERLY.—Colonel Haverly says he is still working to extend his chain of theatres. He is negotiating for a Philadelphia house to replace the Chestnut link.

HUNT.—The tireless Fanny Hunt will give an entertainment at Chickering Hall on Shakespeare's birthday, April 23. A Shakespearean programme has been arranged.

FORBES.—Norman Forbes, of the Modjeska company, leaves next week for London. He is engaged for Irving's company, and after playing in England will return here next Fall.

PERZEL.—William Perzel, Marie Prescott's manager, has secured Lewis Morrison as leading support to his star next season. Mr. Morrison will create the part of the Czarevitch in Vera.

BUCHANAN.—A few nights ago the poet Buchanan's new drama, Lady Clare, was successfully brought out at the London Globe. An American manager is already after the United States right to it.

ALDRICH.—On last Friday evening, at the Globe Theatre, Boston, the Gate of the Temple Lodge of Free Masons presented Louis Aldrich with a floral gate. Mr. Aldrich is a member of the Gate.

PRICE.—John McCullough's energetic agent, E. D. Price, on Monday enters upon an engagement for the Summer on the staff of the Detroit *Evening News*. He goes with McCullough again next season.

MARSDEN.—Fred Marsden seldom gets down to the Square. He passes most of the time working like a beaver in his study. A new comicality for the Troubadours called Chums is now engaging his attention.

WESTON.—Frank Weston and his wife, Effie Ellsler, sail for Europe Saturday by the *Spain*. They will go direct to Berlin, and after exhausting the attractions of the chief Continental cities, visit London.

BOYD.—A benefit which THE MIRROR hopes to see well patronized is that Manager Stetson will give to Andrew Boyd Monday week. Mr. Boyd was made janitor of Booth's Theatre when it was built by Edwin Booth, and he has retained the position ever since, remaining a permanent fixture during the varying fortunes of the house. Mr. Boyd is an estimable man, and he deserves the testimonial. The occasion will be the last performance in the theatre.

DE BELLEVILLE.—Frank Bangs left the Corsican Brothers company in Rochester last week, and Frederic de Belleville is acting the dual roles in his place. He plays them more acceptably than his predecessor.

BOOTH.—A letter received from Edwin Booth contains the news that his daughter's health is excellent. The newspaper reports regarding the matter have grossly exaggerated it. Mr. Booth will return to New York in June.

BROWN.—Haverly's right-hand man, W. H. Brown, is a modern Mercury. Although dispatched frequently on business errands to different parts of the country, he manages to do a pile of work in his little office at the Fourteenth Street Theatre.

BORRY.—Extensive preparations are being made by Townsend Percy for Mme. Etelka Borry's appearance at the Fifth Avenue on May 7. Report speaks highly of the lady's abilities and her manager has confidence in the result of her American debut.

KNOWLES.—On our first page is a portrait of Mr. Randall Knowles, of Providence, R. I. Mr. Knowles is a man of social position and an actor of ability. He is seeking an engagement for next season. Providence has been the home of many well-known professionals.

ST. QUINTEN.—Lizzie St. Quinten, who has been the principal attraction of the Hess company this season, will have a comic opera party of her own during the Summer. She is a clever actress and sings well enough for her line of business, which requires little vocal ability.

HASTINGS.—Manager Edward Hastings, of the Boston Bijou, has returned from Europe. He has employed a composer to write a comic opera, to be produced next season in Boston. The Bijou will have a stock company for comic opera season of '84-85. He returns to London in May.

COGHLAN.—To add strength to a strong cast Rose Coghlan has at last consented to play Ophelia for William Elton's benefit. The date of this event is not Thursday, June 7, as we erroneously announced last week, but Tuesday, June 5. Elton sails for England the Wednesday following.

ROBERTSON.—Forbes Robertson, the brother of Ian, now playing with Modjeska, is an artist as well as a talented actor. He has painted a picture of the church scene in Much Ado, as produced at Irving's Lyceum, which the critics pronounce exceptionally good. Irving will fetch it to this country next Fall for exhibition.

DERRICK.—Mr. Harrison Derrick, father of C. P. Derrick, MIRROR correspondent at Mahanoy City, Pa., and proprietor of the Eagle Hotel there, died suddenly of heart disease last week. Mr. Derrick was highly respected in the Mahanoy section, and had a large circle of acquaintances in the profession. His son Charles succeeds to the hotel management.

ST. MAUR.—Harry St. Maur performed a feat in the way of study the other day. Stetson sent him to Toronto to play Louis and Fabian in The Corsican Brothers, after Bangs left and while De Belleville was getting up in the roles. St. Maur took the part on the train—he hadn't seen it before—and was letter-perfect when he got to his destination.

DEEVES.—Officer Deeves, who sold two hundren and ninety-one tickets for the Actors' Fund benefits last year, did better this year. He disposed of three hundred and twenty-nine—the largest number sold by any one man in the police department. Although no notice has been taken of his earnest endeavors by the managers of the Fund, THE MIRROR thanks Officer Deeves for the profession.

BIRMINGHAM.—Ernest F. Birmingham, a clever journalist, has taken charge of the *American Queen*, which now appears in a new dress and greatly improved in contents. If the course indicated by the last two numbers be persevered in, it bids fair to become the society journal of the country. Mr. Birmingham is a young man, which is an excellent thing for the *Queen*, because in journalism nowadays the successes are not made by the fossils, but by the youthful aspirants.

HANLONS.—Yesterday afternoon the Hanlon Brothers gave a benefit for the Actors' Fund at the Rochester Academy of Music, the gross receipts of which will be sent to the committee in New York. For the Fund benefit to be given by Mr. Stetson, at Booth's to-day (Thursday), Modjeska, Brignoli, Clara Morris, Joseph Murphy, Georgia Cayvan, Louis Aldrich, Pat and Katie Rooney, Katnoshia, the juggler, Wheatley and Trainor, the Lorellas and The Corsican Brothers company have volunteered.

Letter to the Editor.

A MEAN PILFERER.

WINSTED, Conn., April 11.

Editor New York Mirror:

During the burning of the Ansonia House at Ansonia, Conn., on Monday night, a very deplorable affair occurred, which I wish to explain in your columns. John Williams, called the "Lancashire Lad," a clog-dancer, who was a member of my company (who were stopping at the burned house), and played a minor part in The Maid of Arran. During the fire he stole a large quantity of jewelry, including a gold watch and chain, from a pile of furniture in the street, belonging to a Mrs. Dayton. He was subsequently arrested and obliged to disgorge his plunder, after which the authorities let him go, although they were urged by me and others to prosecute him for the despicable act. The *Herald* states that he was released because his wife pleaded strongly in his behalf; but Mrs. Williams not only did not plead in his behalf, but has instituted proceedings for divorce.

Williams was discharged by me on the spot, and I make this plain statement in order to warn managers and others.

The members of my company barely escaped with their lives, many of them losing their wardrobe, etc., in the flames, and Mr. Nicholson was seriously injured by a trunk falling down stairs upon him. The manuscript papers of the hotel were found by Miss Agnes Hallock on the ball floor and preserved, together with other valuable papers. The company "bunked out" for the remainder of the night in the theatre, and proceeded on to Winsted this morning.

JOHN W. BAUM,
Manager Maid of Arran Co.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Now that the Fund benefits are over I wish to speak of something that does not reflect credit upon their management. A little more than a week previous to April 12 bundles of tickets were sent around to the various theatres and the actors playing therein were requested to take some. The names of those that purchased were written down with the number of tickets taken, while against the names of those that did not buy the word "Refused" was conspicuously placed. Many actors who lacked stamina spent several dollars apiece in order that they should not be recorded on this embryotic black list. Others, with better sense, were not frightened into laying down their money by the "Refused" bugaboo.

* * *

Is it not enough that the actors play for the Fund without asking them to pay for it as well? There is a good deal of inconsistence in peddling tickets among the people who consented willingly to give their services for the charity and who could not have enjoyed any of the performances had they so desired. This was contrary to the broad spirit of fairness which attended the starting of the Fund. The professionals supposed that it was to be supported by the public through the medium of their artistic exertions. The idea that professionals should be called upon to contribute money as well as to act is putting it on rather too strong. Those who designed the Fund intended that it should ameliorate the condition of actors—not oppress them. The gentlemen who banded themselves together and usurped control of the affair will do wisely hereafter in keeping the intention of its originators well in mind if they care to escape still more disheartening failures than that of last Actors' Fund Day.

* * *

I would also suggest, should these matters remain uncorrected, that the name of the charity be changed to the New York Managers' Fund. That would be hitting somewhere near the mark and relieving the players of reflections, they, as non-participants in its management, do not merit. Let the honor or discredit of the thing hereafter rest with the real manipulators of it, say I.

* * *

The Spanish Apollo, Dave Chase, is an old friend of Gillette, the Madison Square Professor. One night at the Windsor Mr. Chase—who formerly played a part in Gillette's piece—strolled behind the scenes. The tableau which closes the first act was just fixed for the fall of the curtain. From force of habit or deviltry, Mr. Chase elevated his umbrella and walked on the scene to the utter surprise of the company and the discomfiture of Gillette, who was standing on a table simulating despair and anger. His grimaces ceased, his face elongated with wonder and the *finale* of the act consequently fell dead. The erotic Castilian now boasts of his achievement to the complete confusion of The Professor. This is the first time this old joke has been played since Sothern and Florence amused the theatregoers of Washington with it a number of years ago.

* * *

It is said in London that the Bow Bells Chesterfield, Charles Harris, negotiated the sale of Storm Beaten. I thought Henry French did the job. At all events, Harris is coming out here to prepare the production at the Union Square. There must be a "charity bob" in Storm Beaten, although the synopsis makes no mention of it—for Charles' talents are restricted to the injection of that familiar mention into every piece he stages. I suppose the "bob" will be done by a chorus of trained seals in the iceberg act.

* * *

American professionals who exert themselves to entertain visiting brethren from England complain that the courtesies are not reciprocated when they go to London. The foreigners get all the truckling they can get here; but they are not disposed to reverse the operation on their native heath. So at least I should infer from the tenor of several letters lately received from professionals on the other side.

* * *

Modjeska, who is a very agreeable woman and socially, is petted by many of our prominent citizens. This distinction she owes quite as much to personal attractions as to her position as an artist.

* * *

Another scandal in which theatrical people are mixed up darkens the professional horizon. The principals are not country-people of ours; so let us find some food for satisfaction in that.' Tis a pity, but 'tis true, these periodical *esclandres* bring shame upon the actor's calling. It is hard that the folly of two or three individuals should draw disrepute upon hundreds of worthy professionals. The affair I allude to involves people in high places. The notoriety ensuing we may expect to be correspondingly great. The backslidings of nobodies is a matter of extreme indifference to everyone; but when leading men and prime donne are implicated there is a universal pricking up of ears and smacking of jaws.

* * *

Minnie Cummings is a potentate at Asbury Park, N. J. The editor of the paper there paid me a call the other day and incidentally dropped the information that Minnie a short time ago paid $10,000 in cash for seven lots, on which she is building seven showy cottages by day labor, paying the artisans regularly at the end of each week. Minnie may lead the beach prayer-meetings next Summer; and why not? Who will venture to assert she's not as well qualified for the business as most of them?

* * *

As trim a little couple as one meets of an afternoon on Broadway is young Buckstone and his wife, Adela Measor. He is an affable Briton, and she is a charming little woman—a rare combination. They are as fond as turtle-doves. When there is so much marital misery to be observed on all sides, it is refreshing to find a pair so well mated. Mr. and Mrs. Herbert Kelcey are in the same boat. Their match was as romantic as that of Mr. and Mrs. Buckstone. Kelcey is a handsome fellow (I believe no one knows it better than himself), dark-haired and *distingué*. Mrs. K. is a blonde of the purest type, and she therefore forms a marked contrast beside her spouse. She is a leading actress of high standing in London, and is awaiting the right chance to show her ability in New York. Both pleasing instances of felicity belong to Wallack's, where the Penates are dusted off after long disuse and again exposed to view.

* * *

Before appearing in London Mary Anderson will feel the British pulse in several provincial cities, beginning at Leeds. She will take over but a few people for her company, only one of them being now engaged. Wisely she has decided to leave her leading man, who, I am sure, would not go down with the English public. Downing is engaged by Joe Jefferson. The latter, by the way, will extend his repertoire next season, doing Golightly and Dr. Pangloss, in addition to Bob Acres and Rip.

* * *

Week after next Bartley Campbell goes to Europe by the swift *Arizona*. Eugene Tompkins takes passage on the same ship, sharing Bartley's stateroom. The long and short of it will do some tall plotting, of which the public will doubtless hear next season. Campbell's German representative has made dates for the production of Siberia and The White Slave in Munich, Dresden, Berlin, Strasbourg and Vienna. The services of stock companies are to be procured in each of these cities, and new scenery painted for the various theatres.

* * *

John McCullough's health is in a very precarious condition. He looks a shadow of his former self off the stage. The internal disease which prostrated him not long ago is not cured. It has not only played sad havoc with his physical being, but laid a heavy hand on his spirits. He is subject to spells of melancholy and deep dejection. The gravity of his condition has impressed itself so on his mind that, yielding to the advice of friends, he will go to Carlsbad this Summer and try the virtue of its baths. There, amid cheerful and solitary surroundings, let it be hoped McCullough will imbibe new life and return in every sense the "genial John" of old.

* * *

Lillian Russell's concert venture down East was not a pecuniary success, whatever it may have been from an artistic standpoint. To meet her obligations I hear the fair singer had to draw on Field, of Boston, for $200 to be deducted from her salary when the Summer season begins.

* * *

Joaquin Miller's New York letters—next to M. H. F.'s—are the brightest published. He corresponds with a vast number of papers, writing a separate screed to each. They're all interesting and original—requisites the ordinary Metropolitan correspondent entirely overlooks. Fancy and fact are curiously intermingled, as is usually the case when poets sit down to write newspaper prose.

* * *

In one of his latest letters this prolific writer devotes a considerable space to our clubs, dwelling in the following manner on one in the prosperity of which many professionals are interested:

The Stuyvesant Club is also a very young club; but I believe, like most young clubs made up of young men, it starts off with banners high and big plans. Its members are authors, actors and musicians, chiefly of the younger school. They meet every Saturday and dine in full dress, in fine state and ceremony. I have broken bread with them, and believe I was once named as the Vice-President. But that frightened me away and I shall not go near them. But they deserve well, and promise to be another Lotos.

Dress suits are not sinful, and a stout heart like Miller's need not be terrified because of the offer of an honor which even the chief of our poetic cohort has no cause to spurn. Rather than lose the society of the Poet of the Sierras I'm sure the Stuyvesants would willingly attend their dinners in cotton overhauls and gingham jumpers and abolish the office of V. P. altogether.

* * *

The daughter of Victoria Woodhull, who recently made her debut at the London Savoy, is older than the age the papers have given her—seventeen. About five years ago she was seventeen—and stage-struck. She went to George Vandenhoff one night when he was giving a reading in a church, and with her mother begged that the old gentleman would give her lessons in elocution. The veteran refused, for he had a horror not only of women's rights people in particular, but of the sex in general. The girl was exceedingly pretty then, and had grown up, so far as could be observed, without imbibing the startling free-love notions of her progressive mother.

* * *

Fanny Davenport has grown ten years younger since she went away. Her figure, which was inclined to *embonpoint*, is now as slender as could be wished, and her face glows with health and lively spirits. Yielding to the foreign fashion, she has sacrificed most of her hair to the shears. What is left clusters in short curls over her neck and forehead, giving her countenance a piquante expression. She will go in a few days to her Summer home at Canton, among the Pennsylvania mountains.

* * *

For refreshing cheek commend me to the Chicago *Herald*. I don't see the paper in question often; but some one sent me a copy of one of the Sunday issues a short time ago. The first thing that caught my eye was a column-and-a-half of items copied literally from THE MIRROR without credit. The species of journalistic enterprise which thrives by pilfering news that other papers go to considerable expense to collect, is quite common out West. I was not surprised, therefore, to find the *Herald* an example of it. On inquiry I learned that the *Herald* is in the habit of appropriating from THE MIRROR every week; in fact, that it relies upon this journal as the source from which to compile the greater part of its dramatic summary. This intelligence caused me to shear from its columns a portion of one of Mary Fiske's clever letters and insert it, over her signature, in the last MIRROR. Then I left an order for a copy of Sunday's *Herald* at Brentano's and awaited the result. It arrived in the shape of the following paragraph:

One would suppose that the NEW YORK MIRROR had attained a position in dramatic journalism lofty enough to warrant it giving credit for articles reprinted from other papers. In the present issue of that paper, however, appears, without credit, an article on Actresses' Homes, which originally appeared in the *Chicago Herald*.

This was exactly what I expected, and I record the *Herald's* protest with pleasure, as it demonstrates very neatly the peculiarity of all confirmed cribbers. They can't endure being spitted on their own pikes. To judge from the tone of injured innocence running through that little par. one would hardly believe that ten items on the same page of the *Herald* are prigged from THE MIRROR. But it's a fact.

* * *

Having set a trap for my Chicago contemporary, and caught it on the jump, I shall leave it to its former obscurity, with the proviso that it keeps its hands off THE MIRROR'S paragraphs in future, or credits them, as honest papers should. Except at rare intervals, when there are especial reasons for so doing, this journal wastes none of its space on reprint. Five columns is a liberal estimate to place on the quantity of that description of matter which it has published during the past two years.

The Fund Benefit.

The success attending the benefits in various parts of the country last Thursday was not startling to any great extent; but the monetary result is sufficient to meet all demands on the Fund between this time and next year.

The receipts in New York were so small that they were not itemized. The box-office receipts were $3,339.85, and one half of the sales by the police amounted to $2,765. The result generally so far as is known is:

New York	$6,104 85
Boston	2,102 75
Baltimore	800 00
Brooklyn (nearly)	800 00
Philadelphia	650 00
Pittsburg	503 00
Washington	400 75
Buffalo	165 00
Albany	150 00
Cleveland	122 75
Chicago	111 75
Cincinnati	58 00
Total so far as heard from	$11,568 85

To the above sum may be added the following contributions;

Judge A. A. Cohen, of San Francisco	$500 00
H. G. Brooks, of the Brooks Locomotive Works, Buffalo	200 00
Oliver Doud Byron	100 00
Milton Nobles' Company	74 00
do. do. (for membership)	26 00
Mrs. Langtry	50 00
John D. Mishler	25 00
John Dillon	25 00
G. H. Huber	15 00
Total Contributions	$1,015 00
Grand Total	$12,583 85

This is about one-third of last year's receipts, with several of the smaller towns besides the Booth's Theatre benefit to hear from. This is a bad showing, compared to the former receipts, or to what was confidently expected.

A telegram from THE MIRROR correspondent at New Orleans states that the receipts of the benefit given by the Hess Acmé Opera company yesterday were $400, and when all the returns are in the Grand Total will foot up $15,000.

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

Trouble Among Elks.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, April 18.—Pittsburg Lodge, No. 11, B. P. O. Elks, is at present in a state of chaos. Harry Ellsler charges the greater number of the members with ungratefulness, and the charge seems to be well made. At the late benefit, all professionals in the city at the time contributed their services toward making—and *did* make—the affair a financial success. A week later, when the Actors' Fund benefit took place, only three members of the lodge attended. This act of discourtesy attracted the notice of the press, and, as a consequence, the lodge is in a state of disruption. Mr. Ellsler and several other members in good standing have resigned, and an opposition lodge will be formed if a charter can be obtained.

The Actors' Fund benefit netted about $600. Liberty Hall, in the East End, is to be refitted and refurnished, and will be rented (money payable in advance) to any snap that may come that way.

The Geistinger Opera company opened at the Opera House in Trompette, to an immense audience, which evinced its approval of the performance by frequent bursts of applause. The engagement will in all probability prove one of the largest of the season.

Evans, Bryant and Hoeys' Meteors, at the Academy, opened to standing room only. Leavitt-Pastor company follow 23d.

A large audience greeted Lillian Spencer at Library Hall, on Monday evening, and heartily welcomed her back to her native city. Article 47 was given, with Miss Spencer as the Creole, a character which is admirably suited to her talents. The support was fair. It is expected that the present week's engagement will wind up the season.

The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, April 18.—The Flying Dutchman opened Monday night a week of Italian opera at the Academy. The occasion was made conspicuous by the appearance of Mme. Albani as Senta, a role in which she excels. At the close of the performance the really gifted singer was called before the curtain three times, and was greeted with enthusiastic applause.

A slim house attended the opening night of French opera. Mme. Theo was charming as Rose Michon. She is a pretty woman, but is rather an opera comique singer than a bouffe artiste, and lacks the genius of Aimee.

The Squire, enacted by Augustin Daly's excellent company, drew a crowded audience. The play is a clever production and merits well the meed of praise accorded by the New York press.

A large audience welcomed Annie Pixley in M'liss. The Black Flag has entered upon its second week at the Opera House, and drew a good-sized audience.

A letter from Boston states that Signor Salvini drew larger audiences without the support of Clara Morris than with. The self-same result was realized in this city, and was predicted by many. Salvini would play Othello but once, and the people will not have Morte Civile, otherwise The Outlaw, which the Italian tragedian insists upon giving, because, calling for no change of costume, it causes him less fatigue—a reason that may be healthy for the actor, but decidedly depleting to the treasury. It was a mistake to engage Clara Morris, as has been proven. She plays Rosalie well, but Conrad is the part of the play. Emilia she cannot realize, for Clara Morris is pronouncedly not a Shakespearean actress. A star of the magnitude of Tommaso Salvini simply dwarfs the lesser light of Miss Morris, who has lost irretrievably through the contrast and comparison provoked.

The Nilsson farewell concerts realized $5,000.

The Lily at the Capital.

[BY TELEGRAPH TO THE MIRROR.]

WASHINGTON, April 18.—The rain was falling in torrents on Monday evening, presaging a second deluge or a Cincinnati flood, when the doors of Ford's opened to admit the crowds who flocked to see the Jersey Lily. Long before the curtain up went the house was well filled with an eager and anxious audience. The play was An Unequal Match, and when Langtry appeared the buzz of expectant conversation was hushed and hundreds of opera-glasses went up to hundreds of eyes. Quietness and a steady stare was maintained during the scene. When the Beauty disappeared down went the opera-glasses and a titter of amused derision was heard throughout the house. The comments on her "beauty" were not at all flattering.

Later on considerable applause was bestowed upon her, and from the regular intervals and lack of spontaneity, it was suggestive of a claque. The star was recalled after each act and once in open scene. All over the house comparisons were made between Langtry's performance of Hester and that of Rhéa, and they were not flattering to the Lily. A special Wednesday matinee has been announced, at which Langtry appears as Miss Hardcastle in She Stoops to Conquer.

Catherine Lewis opened to a good house at the National. Her Olivette is a revelation to our people, and she will probably have a good week.

In consequence of the removal of the ceiling and substitution of an arch upon the rafters, which was done between the going down of the curtain on Saturday and the going up thereof on Monday, the building inspectors pronounced the place unsafe and policemen were stationed at the doors to warn the people of the danger. This and the heavy rainfall operated to reduce the attendance. Yet the house was a good one.

At the Hub.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, April 18.—There were large houses at the openings on Monday night—Monte Cristo, at the Globe; The Professor, at the Park, and Wallack (Rosedale), at the Museum.

Iolanthe is in its last nights at the Bijou, after an unprecedented Boston run. To-morrow night Pounce & Co., Ben Woolf's new opera, will be put on. Pluck has entered upon its last week at the Boston Theatre, and still draws well.

Baird's Minstrels are doing a rushing business at the Windsor, just vacated by the Big Four of that ilk. The variety houses are doing their usual good business.

The Romany Rye.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, April 18.—The Romany Rye was greeted with large and enthusiastic houses on Monday and Tuesday nights. The action is good, and the settings are the finest ever seen on the stage of the Leland. The Rye remains all the week.

La Belle Russe.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, April 18.—Jeffreys Lewis appeared in La Belle Russe on Monday night. The Academy of Music was crowded, and the indications are that the engagement will be a success, artistically as well as financially. Taken from Life began a second engagement, at McVicker's, on Monday night. The play was first produced in this city earlier in the season, and had quite a run. On this occasion the houses are not flattering, the public being evidently surfeited with melodrama.

The Ideals opened with Fra Diavolo, singing it for the first time in this city. The Grand was crowded. An event of the week was the production of Her Atopement, with Emily Rigl as the star. It was well received by good audiences at Haverly's. The everlasting Fritz, with new scenery, is drawing fairly at Hooley's. He gives a matinee today for the Actors' Fund.

Other openings were Irish Aristocracy, at the Olympic—large; the Rankins, at the Criterion—so-so; Fanny Louise Mazeppa Buckingham, at the Lyceum—fair.

The Pacific Coast.

SAN FRANCISCO, April 18.—Minnie Maddern has not fired the town with Fogg's Ferry; but she has made an artistic success with her piquante style of acting. Wild Wave will succeed Fogg's Ferry, and Rexina be put on 19th. The audiences have been small.

The delay in the arrival of McCaull's Opera company caused a postponement of The Queen's Lace Handkerchief, which was produced last night at the California before a large house. It will duplicate its Eastern success.

The Ticket-of-Leave is still the bill at the Baldwin, where George Osborne's Bob Brierly has won him much favor. Cad the Tomboy is underlined.

The Actors' Fund benefit realized $800. The Vokes Family will play the interior towns.

Miscellaneous.

BETHLEHEM, Pa., April 18.—The Anthony and Ellis Uncle Tom company gave a performance last night to a fair house. The manager announces that this particular U. T. will go into Summer quarters next week, closing at Scranton on the 25th. The performance of Perichole by the Winston-Gordon Opera company, the other night, was the best bit of comic opera seen here in many a day. Business was deservedly large.

ALTON, Ill., April 16.—The Leavitt-Pastor company gave a performance on Saturday night to 400 people. If the weather had been fair, the house would not have held the crowd, as the people are amusement hungry. Two or three "snaps" want the Hall for from three to six days in the weeks of May. No good company can earn salt in this city by tarrying more than one night. This is strictly a one-night stand. Those who stay longer gain only bitter experience.

HARTFORD, Ct., April 18.—Madame Janauschek presented Marie Antoinette at Roberts' Opera House Monday night before a large and brilliant audience. Her powerful and realistic acting held the audience spellbound. G. D. Chaplin, as Louis XIV., did some powerful acting, and ably supported the star. Harry Miner's Comedy Four opened at the American Theatre, for one week, to one of the largest houses of the season. Late comers could not get even standing room. Show excellent.

BUFFALO, April 18.—Carrie Swain, in Cad the Tomboy, at the Academy of Music Monday night, had a good house—a little overbalanced up-stairs. Tuesday the house was equally well filled. At Wahle's, on the opening night, Chanfrau attracted a fair audience to see him as Kit. Tuesday the attendance showed some improvement. At the Adelphi, Clark and Edwards and an olio company failed to draw all the regular patrons of the house. The attendance was very good; but not the usual Monday night jam.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

and when the curtain was rung down on the last act, they had the hearts of the entire audience. Max Figman as First Lord was a capital success. The co. was so pleased with their reception that they have decided to come again.

OHIO.

COLUMBUS.

Comstock's Opera House (*F. A. Comstock, manager*): The Bernhard-Listemann co. gave a first-class concert to good house 10th. Jeffreys Lewis as La Belle Russe, played to rather light business, 11th and 12th.; co. very strong. They gave a matinee for the benefit of the Actors' Fund. Receipts about $35. Callender's Minstrels had a crowded house 14th. Newell and Scott's Muldoon's Picnic 15th; Haverly's Merry War co. 20th.

Grand Opera House (*Trevitt W. Okey, acting manager*): Kiralfys' Black Crook did a good business 9th and 10th. Duncan, the ventriloquist, is very good, and it would be hard to find a team to beat Dick and Bob Garnella, the acrobats. The ballet was only fair. Marie Geistinger made her first appearance here, 13th, as Boccaccio, and was greeted by a full house. Friday night Mardi Gras, a new opera by Zeller, was given on and "caught on" at once. Fatinitza drew a fair house Saturday matinee. Sunday evening they gave a sacred concert and two acts of Die Fledermaus. The co. is strong in leading people. Emma Seebold, the soprano, has a very good voice, and the chorus is remarkably strong. Jumbo Davis had a fair house 14th.

Items: J. Newton Gotthold says he has the strongest modern play that he ever read, and will star in it next season. It is called The Thunderbolt, and was written by Louis H. Frichette, Poet Laureate of Canada. He has a first-class manager, and feels sure he will have a successful season.—Trevitt W. Okey has been appointed manager of the Grand by the receiver. Trev is a "hustler" and will do much to make the house popular.—George A. Backus will take a benefit at Comstock's 23d.—Manager Stonsburner wished to have a matinee 12th for the benefit of the Actor's Fund, but no arrangements could be made with the Geistinger co.—Marie Geistinger and party occupied a box at Callender's Minstrels, 14th.—Theodore Thomas' Orchestra will give three concerts early in May, under the auspices of the Orpheus Club.—M. S. Barnett, the popular doorkeeper at Comstock's, has taken the road in advance of Sells Bros.' Circus. The show will open the season here 24th.—Sullivan and Gaylord's Female Mastodons had a fair house at Comstock's, 13th.

SPRINGFIELD.

Grand Opera House (*Fuller Trump, business manager*): Draper-Herman 100 Wives co. 10th; fair house; good co. Jumbo Davis and his dizzy show 11th; big business. Callender's Minstrels 13th; large and delighted audience. Splendid entertainment; fine brass band and orchestra. The three Alabama Picaninnies are great. Oliver D. Byron 14th; fair house; Haverly's Merry War co. 15th; Devil's Auction (return) 20th.

Black's Opera House (*George H. Coles, manager*): Marie Geistinger's Comic Opera co. 10th and 11th to poor houses. Without flattering, this is the finest opera co. that has appeared here this season. Geistinger is a great artiste and made a big hit. The support was first-class in every respect. Sullivan and Gaylord's Female Mastodons 14th to crowded house. Fair show.

Arena: Barnum's Circus May 18.

Items: Ex-Mayor Cotha, proprietor of Crystal Theatre, will soon take a trip to Europe.—Charles Constantean, the well-known dramatic critic, has been elected Mayor of this city.—It is understood that the fresh Alack that took tickets here for the Alvin-Jumbo-Joslin-Davis show, will be retained next season as property man.—There are plenty good attractions booked for May.—Several of the would-be society gents of High and other streets, have been playing a little game at Black's of buying a fifty-cent ticket coming in, and, when the ushers were busy, sneaking down into the parquet, which is held at seventy-five cents. Chief Usher Nelson got onto there little racket a short time since, and broke them all up. It is safe to say the game will not be repeated.—The Grand Opera House ushers will be uniformed next season.—It is loudly rumored in society circles that D. Thornton West, the handsome and popular editor of the *Sunday News*, will soon wed an accomplished society belle of the West end.—Callender's Minstrels makes a fine parade.—THE MIRROR still keeps on top.

DAYTON.

Music Hall (*Larry H. Reist, manager*): Jeffreys Lewis, supported by a splendid co., presented La Belle Russe, 10th, to a large and well pleased audience. The co. is one of the best that has appeared here this season, and I must say, left a very favorable impression. Callender's Colored Minstrels, 12th, to a good-sized audience. Oliver Doud Byron produced Across the Continent, 14th, to fair business.

Items: Fred E. Wright was in the city this week, making arrangements for the appearance of Haverly's Merry War.—Barnum's advertising car No. 1, unloaded a large amount of beautiful printing here this week, dated May 19.—Rhea will be greeted by one of the largest and most fashionable audiences of the season to-morrow evening (16th).

WOOSTER.

Academy of Music (*J. B. France, manager*): Sullivan and Gaylord's Female Mastodons played 13th to a full house. They gave a fair variety entertainment.

LIMA.

Faurot's Opera House (*George W. Williams, manager*): O. D. Byron 9th to fair house in Across the Continent. Hazel Kirke 20th; Joseph Jefferson May 2.

Item: The lithographs of Rhea, by the Courier co., are the finest ever seen here. She will probably have the largest house of the season.

YOUNGSTOWN.

Opera House (*W. W. McKeown, manager*): Frank Frayne 10th to paying business. Booked: Tom Thumb 24th; Haverly's Merry War 27th; Jeffreys Lewis 28th.

Items: Manager McKeown has gotten his opera house in first-class condition. Our Board of Inspectors report everything as it should be.—Frank Frayne was not with the co. here.—Dead Rock, one of the boys of the road, is home on account of sickness. Dead is a good actor.

SANDUSKY.

Biemiller's Opera House (*Wm. J. Stoffel, manager*): Thomas W. Keene and co. played The Merchant of Venice to a crowded house 7th. Keene's Shylock is admirable; but his support was bad. Draper's Uncle Tom's Cabin held the boards 11th to the largest audience that ever was seen in the opera house, there being over 1,300 in attendance. The show pleased the hoodlums; more sensible people couldn't even laugh. Topsy and the colored quintette were very good. Mr. Draper says he has no route, but fills engagements as he goes along. He expects to disband in a few weeks. Carrie Swain held the boards 13th in Mab, the Miner's Daughter.

IRONTON.

Masonic Opera House (*Ellsberry and Moore, managers*): Hazel Kirke, 16th, had a $400 house. Nearly every seat was sold in advance. George H. Adams has booked for May 1, coming direct from Cincinnati, and jumping from here to Delaware, O. He appeared here last season to over $500 at regular prices, and indications are that that house will be duplicated. He is a great favorite here. Some fine attractions are being booked for next season.

ZANESVILLE.

Schultz and Co.'s Opera House (*John Hoge, manager*): Thatcher, Primrose and West's Minstrels 6th and the Black Crook 11th to immense houses. The same good fortune did not attend La Belle Russe 13th, I am sorry to say. The reputation of Jeffreys Lewis should have insured her a good house; but I presume the two preceding attractions interfered with her business.

Items: Frank Howard's friends here wonder why he does not join an opera co.—Arnold Kiralfy says five hours' sleep at night, with a small bite of slumber in the afternoon, ought to satisfy any showman. The electric light (used for the first time here 13th) will soon be introduced to our theatre-goers.—Manager Hoge is still advertising in the *Daily Times*, but the union printers' issue of yesterday announces that J. M. Hyde, agent of Jumbo Davis, wants the people of Zanesville to understand that he cannot use the columns of the *Times* after the way its proprietors have treated their printers.

XENIA.

New Opera House (*J. A. Hiveling, manager*): Jumbo Davis, 9th, to a fair-sized audience. To say that his bald imitation of Den Thompson's New England Farmer was disgusting would not be saying half the truth.

Items: W. W. Randall, manager of the Madison Square Hazel co., was in town 11th, making arrangements for his co., which appears 19th.—Manager Hiveling took in Callender's Minstrels at Dayton last week.

PENNSYLVANIA.

PITTSBURG.

Opera House (*John A. Elslet, manager*): J. K. Emmet, supported by a co. of much better composition than the ordinary Fritz comb., occupied this house the past week and played to good business, although the receipts were not as large as upon former engagements. The Geistinger opera co. make their appearance in this city 24th, and will produce during the week Trompette, Girofle Girofla, Boccaccio, The Bat, Three Pairs of Shoes, Fatinitza and Parisian Life. Joseph Jefferson 31d.

Library Hall (*Fred A. Parke, manager*): The Wilbur Opera co. closed a good week's business 14th. The Mascotte, Patience and Pirates were sung during the week in a satisfactory manner. This co. is badly in need of something new to mar the monotony of their present repertory. The above named operas has been the only ones that the co. has appeared here. Lillian Russell gives her first regular professional engagement in this city next week. She will appear as Cora in Article 47. Much interest is manifested in the engagement, as Miss Spencer's home is in this city. The advance sales have been quite large. J. Z. Little's World comb. 23d, three nights; Callender's Minstrels 26th, three nights.

Academy (*H. W. Williams, manager*): Williams' New York Brilliant comb. gave a good show last week, and played to large business. The Meteors 16th, week.

Museum (*P. Harris, manager*): Business was as usual good last week. Coming week: Prof. Alex. Davis, Rooney and Martin, Queen and Gray, May Chapman, and Florence Bindley.

Items: The May Music Festivals which are to be held in this city in the Coliseum building 30th and May 1 and 2, promise to be a success, both artistically and financially. Theodore Thomas' orchestra will be here, as also will Minnie Hauk and a number of prominent soloists.—A baby show is one of the features shortly to be introduced at the Museum.—Jumbo Davis is announced to appear at Braddock, Pa., next week.—The advertising cars of the Sells Brothers' and Doris' shows are expected to arrive sometime during the early part of next week.—Edward Kohe, the former partner of Manager Harris, was in town last week. Ed, in conjunction with George Middletown, will control all the privileges connected with the Barnum shows next season.—Harry Williams has been tendered a benefit, which has been accepted, but no date has as yet been fixed.

ALLENTOWN.

Academy of Music (*G. C. Aschbach, manager*): The Winston-Gordon Comic Opera co. appeared 13th in Offenbach's latest success, La Perichole. The principals were both in excellent voice and were received with well-merited applause. The support was excellent and the chorus unusually strong, showing evidence of careful rehearsal. The house was full, and all were well pleased. Anthony and Ellis' U. T. co 16th, to fair business. Fay Templeton Opera co. 27th, in Mascotte, and 28th in Billee Taylor.

Items: Anthony and Ellis close their season 24th at Scranton, Pa.—Manager Chenet gave a performance in the hallway that was not down in the bills. Being desirous of a smoke he was presented with a fine-looking weed by Manager Aschbach. But when he had it about half smoked it exploded, and a red flame broke forth. The victim of the joke took it all in good humor and promised to square accounts with Mr. Aschbach before he left town.

WILLIAMSPORT.

Academy of Music (*William G. Elliott, proprietor*): Jennie Calef in M'liss 10th to a large, pleased and enthusiastic audience. Support good throughout. Mattie Vickers to a fair-sized and delighted audience, 14th, was greatly encored; support good, with the exception of Dora Shaw as Mrs. Herbert Dudley.

Item: Manager Waldron is booking Miss Calef in her new play for next season.

SHAMOKIN.

G. A. R. Opera House (*J. F. Osler, manager*): The Mattie Vickers' comb. in The Tramp's Daughter played to good business 14th; the performance was very good, giving entire satisfaction. Miss Vickers sustained her part in a manner highly pleasing to the audience.

ALTOONA.

Opera House (*Marriott and Krieder, managers*): J. J. Coleman's comb. in Frank I. Frayne's Si Slocum, 12th, to a big house; but the play was like Hamlet, with Hamlet left out. The audience were disappointed at not seeing Frayne. Tom Thumb co. played to the largest house of the season 14th. Jumbo Davis 25th; Minnie Hauk 27th.

SCRANTON.

Academy of Music (*C. H. Lindsay, manager*): The Winston-Gordon Comic Opera co. 14th in La Perichole seemed to give satisfaction to a fair house.

YORK.

York Opera House (*Adams and Dale, managers*): Tom Thumb co. 10th, afternoon and evening, to largest houses of the season. J. J. Coleman's Frank Frayne comb. (without Frayne) 13th, in Si Slocum, to a full gallery. Maggie Mitchell 23d.

PITTSTON.

Music Hall (*W. D. Evans, manager*): Signor La Cardo, magician (gift show), to packed houses 12th, 13th and 14th. Co. good. Uncle Tom co. 20th; Fay Templeton co. 23d.

LOCK HAVEN.

Opera House (*A. N. Farnsworth, proprietor*): The Waldron comb. to a large audience 11th. Jennie Calef as M'liss and C. W. Charles as Yuba Bill claimed about equal admiration. Throughout the cast is strong, the play both emotional and humorous and scenery about as fine as has been ever been used in this place. Receipts, $400.

HARRISBURG.

Opera House (*H. J. Steel, manager*): World co. 12th to small business; J. J. Coleman in Si Slocum gave a "dizzy" performance to crowded galleries. Maggie Mitchell 24th.

ERIE.

Park Opera House (*William J. Sell, manager*): Lotta appeared 9th to large house. Tony Denier's Humpty co. 10th to fair house. Week closed 14th with Buffalo Bill as the attraction to big business. Hanlan Brothers 20th and 21st.

BRADFORD.

Wagner's Opera House (*Wagner and Reis, proprietors*): Lotta appeared 10th and 11th in Musette and Little Detective and drew crowded houses. Buffalo Bill packed the house 13th.

Items: Ariel A. Barney, advance agent for Buffalo Bill, will travel as press agent for Buffalo Bill's tent show, which will open at the Madison Square Garden, New York, July 2 for a season of four weeks.—Frank Bowers, in advance of the Jesse James co., was in town 13th and 14th.

LANCASTER.

Fulton Opera House (*B. Yecker, proprietor*): Milton Nobles in Interviews 12th and The Phœnix 13th to only fair house. The Strohl Family, a musical organization, to good business 14th. Peichole Opera co. 19th.

Arena: Forepaugh's Circus is billed for 25th.

READING.

Academy of Music (*John D. Mishler, manager*): Anthony and Ellis' Ideal Uncle Tom co. to good business, 13th, 14th. Professor James Hauch in concert, 19th.

Grand Opera House (*George M. Miller, manager*): The World, 9th and 10th; performance good; business light. Professor Edward A. Berg in concert, 12th, to large house. Dutch Pinafore, 20th, 21st, 23d.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (*William H. Low, Jr., proprietor and manager*): An immense house greeted the American Band's second concert, 15th. Monday we have Mishler's Equine Paradox, and the indications are good business. The engagement lasts six nights. Etelka Young, May 3 and 4.

Providence Opera House (*George Hackett, manager*): Monte Cristo opened to good business and pleased large audience during the engagement. Mrs. Langtry had a big house the first night of her engagement; but business dropped off at the matinee, and the last night of her stay. This week, Passion's Slave will hold forth for four nights, and Ada Gray's Fifth Avenue co. finish the week.

Theatre Comique (*Hopkins and Morrow, managers*): Big business all the week and a good show.

Items: The stockholders in the Providence Opera House have received a dividend of $60 this week.—D. W. Reeves, with his orchestra, assisted last week in a new burletta in Worcester.—The ushers and stage carpenters are to have a benefit at the Providence Opera House next Wednesday afternoon and evening.—The Oratorio of the Creation, will be given at Music Hall by the Mendelssohn Choral Society, 30th.—Claude de Haven has recovered from his rheumatic attack.—Ex-Governor Sprague and his bride were at the theatre last Friday night. The attention of the audience seemed to be equally divided between Mrs. Sprague and Mrs. Langtry.—Walter Hudson, of the Eggelston Opera co., is in town.

NEWPORT.

Bulls' Opera House (*Henry Bull, Jr., manager*): Joseph Murphy in Shaun Rhue drew a rousing house for Treasurer Wescott's benefit 10th. Newport Choral Society gave their twelfth concert 12th to a good house.

SOUTH CAROLINA.

CHARLOTTE.

Owen's Academy of Music (*J. M. Barron, manager*): The only professional attraction this week was John E. Ince, comedian, in his play, Fun in a Boarding School, 13th, and matinee 14th. Business light. Young Mrs. Winthrop, 25th 26th. This co. has just been booked.

Item: Manager Barron will leave 16th, for his home in Baltimore.

TENNESSEE.

MEMPHIS.

Leubries' Theatre (*Joseph Brooks, manager*): Haverly's Comic Opera co. entered upon a limited engagement of two nights, presenting La Mascotte, 9th, and The Merry War, 10th. This was the first appearance of the co. in our city, and they made a good impression, all the principals of the co. becoming favorites at once. Richard Golden made a big hit on Monday night as Prince Lorenzo, and on Tuesday as the Marquis. Dora Miller made hosts of friends by her charming singing and good acting. Pauline Hall, who is one of the best in the troupe, both as to looks, acting and singing, was a pronounced favorite; in fact, the entire cast on each night was very creditable.

Items: Pauline Hall, one of the most popular members of the Haverly Opera co., seceded from the troupe here after engagement on Tuesday night. The particulars I have been unable to learn, as the affair was kept very quiet; but I understand it was a jealous feeling existing between her and Dora Wiley which led to the final step.—Kate Claxton in Two Orphans, 16th, three nights; Hess Acme Opera co., 23d, week.

NASHVILLE.

Masonic Theatre (*J. O. Milsom, manager*): The only performance given this week was by Kate Claxton's co. 13th, and matinee 14th, in The Two Orphans, and Frou-Frou at night 14th, to full houses. The plays were well mounted and well played, and gave general satisfaction.

Item: No troupe being obtainable here on 12th, Manager Milsom was deprived of the privilege of giving a matinee for the benefit of the Actors' Fund; though it has his most hearty sympathy, and he would have most willingly co-operated to increase the Fund's receipts.

UTAH.

SALT LAKE CITY.

Haverly's Salt Lake Theatre (Caine and Clawson, managers): J. S. Lindsay and co. presented Soldiers' Fortune, 4th, to small audience. Rice's Surprise Party, 5th, 6th and 7th, to houses as follows: 5th, $875; 6th, $1,080; 7th, $1,179. This was somewhat larger than usual on account of the many strangers in town attending the conference of the Latter-Day Saints.

Haverly's Opera House (*J. P. Curran, manager*): Young Mrs. Winthrop was presented by Madison Square co., 3d, 3d and 4th to crowded houses. Home Dramatic co. presented Money Spinner, 5th and 6th, to good houses; Long Strike, 7th, to packed audience; same 9th, to good business.

Items: McCaull Comic Opera troupe begin a four nights' engagement at Opera House, 10th, in Queen's Lace Handkerchief, which promises to be very successful. Roland Reed, in Cheek, at Salt Lake Theatre, 13th and 14th and matinee; Harrisons, 17th, in Photos.

OGDEN.

Union Opera House (*P. F. Schaefer, manager*): Rice's Surprise Party, to poor house, 5th, Madison Square co., in Young Mrs. Winthrop, 6th, to a good audience. Every seat in the house taken. McCaull's Opera co., in Queen's Lace Handkerchief, 9th, to a full house, and their performance elicited the approbation of the audience. Roland Reed, 12th; Grover Comedy co., 13th; William J. Scanlan, 18th; Harrisons return, 19th.

VERMONT.

BURLINGTON.

Howard Opera House (*K. B. Walker, manager*): Collier and Rice's Iolanthe co. 20th and 21st.

VIRGINIA.

PETERSBURG.

Academy of Music (*John B. Ege, manager*): Young Mrs. Winthrop 13th, to large and fashionable audience.

WISCONSIN.

BELOIT.

Goodwin's Opera House (*S. J. Goodwin and Son, proprietors*): Frederick Warde, in Virginius, 6th, played to fair house. His performance was far beyond the expectation of those present, and his next appearance will draw a crowded house. Howorth's Hibernicon, 7th, gave general satisfaction to good-sized audience. Haverly's Minstrels presented a very ordinary programme, 9th, to good house. Litta Concert co. coming 25th.

Item: Reports from H. D. Clement, of this city, manager of Hyde Sisters, indicate a very prosperous season. They are now traveling through the West.

PORTAGE.

Dullaghan's Opera House (*James Dullaghan, manager*): Howorth's Hibernica gave Muldoon's Meanderings, 11th, to full house. Barring the Dutch and Irish comedians, the acting is poor and nothing to the play. The panoramic scenes of Ireland are very good. McAuley, in A Messenger from Jarvis Section, comes 18th.

WEST VIRGINIA.

WHEELING.

Opera House (*F. Reister, manager*): Kiralfy Bros.' Black Crook appeared 12th, to a packed house; believed to be the largest audience ever assembled in the Opera House. Jeffreys Lewis, in La Belle Russe, came 14th to moderate business. Haverly's Opera co. 24th and 25th.

Charley Shay's Theatre, (*Charles Shay, manager*): Gus Garholt was the attraction this week to fair business.

Items: The name of the Academy of Music has been changed to Charley Shay's Theatre, and will be known hereafter as such, at least while Mr. Shay controls it.—Frank Hennig, late of Katherine Rogers' co., is home to spend the Summer with his parents.

WYOMING.

LARAMIE CITY.

Blackburn Hall (*W. H. Bintz, manager*): Madison Square Young Mrs. Winthrop 7th, and Rice's Surprise Party 9th. Good houses greeted both. The Harrisons 21st.

Item: These are the only troupes that have visited this town in the past three months, although a number have been billed. Your correspondent would enter his protest against the hardly pardonable conduct of traveling managers in so indiscriminately breaking contracts. Local managers suffer considerable loss through refusing to rent to other attractions. A good co. can rely on having a paying house here; at least, such has always been the case, and it is difficult to conceive why managers should discriminate against us.

CHEYENNE.

Cheyenne Opera House (*D. C. Rhodes, manager*): Madison Square co. in Young Mrs. Winthrop 9th to a very large house and a delighted audience. Miss Turner received an elegant bouquet, a rare thing for Cheyenne. Roland Reed 10th in Cheek to a $565 house and gave good satisfaction. Baker and Farron in Chris and Lena 13th and 14th. J. Scanlan in Friend and Foe 16th.

CANADA.

TORONTO.

Grand Opera House (*O. B. Sheppard, manager*): Le Voyage en Suisse was presented by the Hanlons, week of 9th. They were greeted by large audiences and the laughter was incessant. An entirely new act was introduced at the matinee and evening performance 14th, which was written by Clay M. Greene, author of M'liss and other pieces. Boston Opera co., 19th, 20th and 21st. Florences, 25th, 26th, 27th and 28th.

HAMILTON.

Grand Opera House (*J. R. Spackman, manager*): Pat Rooney's Specialty co. opened the week with a very good variety performance, though Patricius was hardly up to the mark, as he was suffering from an attack of rheumatism. The theatre was packed and the people seemed well pleased. Gorman's Muldoon's Picnic co. appeared 11th, matinee and evening, but did not draw largely. Elwood, the female impersonator, is by far the best ever seen here, both in voice, face and make-up. The Eichberg-Mason Concert co. appeared 13th and 14th, and, I am sorry to say, did not receive the patronage they justly deserved.

Items: Boston English Opera co. present Martha next week.—The Eichberg-Mason co. were entertained at supper at the residence of Mr. T. Littlehales, Friday night.—Frederick Archer, of New York, gave an organ recital and a musical matinee 12th and 14th.—A new Canadian comic opera, under the name of The Fisherman's Daughter, is nearly ready for production. Both music and words are the work of Mr. McDonald, of Lindsay, Ont.

LONDON.

Grand Opera House (*J. M. Lathrop, manager*): Gorman's Muldoon's Picnic comb. came Tuesday, 17th, to a fair house. The make-up of Mr. Elwood, personating a lady, was very good.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Providence, R. I., 19, 20, 21; Woonsocket, 23; Worcester, Mass., 24; Springfield, 25; Holyoke, 26; Hartford, Ct., 27; Meriden, 28; Philadelphia, 30, week; Washington, May 7, week; Brooklyn, 14, week.

ANNIE PIXLEY (M'liss): Philadelphia, 16, week; Williamsburg, 23, week; N. Y. City, 30, week; Harlem, N. Y., May 7, week—close season.

AUGUSTIN DALY'S COMPANY: Philadelphia, 16, two weeks; Boston, 30, two weeks.

ALDRICH AND PARSLOE (My Partner): Harlem, N. Y., 16, week; N. Y. City, 23—close season.

BARTLEY CAMPBELL'S WHITE SLAVE: Cleveland (Euclid), 16, week; Chicago, 23.

BARTLEY CAMPBELL'S SIBERIA: Chicago, 9, two weeks.

BAKER AND FARRON: Omaha, 19.

BERTHA WELBY: Brooklyn, 16, week; Jersey City, 23, week—close season.

BOUCICAULT: N. Y. City (Star Theatre), March 26, several weeks.

BESSIE BYRNE: Peekskill, N. Y., 19; Sing Sing, 20; Yonkers, 21.

BARNEY MCAULEY: Janesville, Wis., 19; Milwaukee, 20, 21; Minneapolis, 23, 24, 25; St. Paul, 26, 27, 28; Cedar Rapids, Ia., 30; Des Moines, May 1, 2; Omaha, Neb., 4, 5; Lincoln, 7; Creston, Ia., 8; Oskaloosa, 9; Ottumwa, 10; Monmouth, Ill., 11; Galesburg, 12.

BARRY AND FAY (Irish Aristocracy): Chicago, 16, week.

BAUM'S MAID OF ARRAN: Reading, Pa., 19; Harrisburg, 20; lapse; Chicago, 30, week.

COLLIER'S LIGHTS O' LONDON A: New Brunswick, N. J., 19, 20, 21; Newark, 23, week—close season.

COLLIER'S LIGHTS O' LONDON No. 1: Fall River, Mass., 19, 20, 21; Newport, R. I., 23, 24; Pawtucket, 25, 26; Woonsocket, 27, 28.

CHARLOTTE THOMPSON: Cleveland, 16, week; Cincinnati, 23, week; Chicago, 30, week.

C. B. BISHOP (Strictly Business): Terre Haute, Ind., 19; Springfield, Ills., 20; Jacksonville, 21; St. Louis, 23, week.

CORSICAN BROTHERS (Stetson's Co): Brooklyn, E. D. (Novelty), 16, week; Boston, 23, week.

C. A. GARDNER'S KARL CO.: St. Louis, 23, week; Belleville, Ill., 30; Centralia, May 1; Duquoin, 2; Carbondale, 3; Cairo, 4; Paducah, Ky., 5.

CARRIE SWAIN: Cincinnati, 16, week; St. Louis, 23, week.

C. L. DAVIS: Altoona, Pa., 25.

CHARLES FOSTELLE (Mrs. Partington) Quebec, 19, 20; Brockville, 21.

EMILY RIGL (Her Atonement): Chicago, 16, week.

FRANK MAYO: Brooklyn, 16, week.

F. B. WARDE: Wabash, Ind., 19; Goshen, 20; South Bend, 21; Kalamazoo, 23; Grand Rapids, 24, 25; E. Saginaw, 27, 28; Bay City, 30, May 1; Port Huron, 2.

FRANK I. FRAYNE: Portsmouth, N. H., 19; Portland, Me., 20; Lewiston, 23; Great Falls, 24; Farmington, 25; Great Andover, Mass., 26; Haverhill, 27; Lawrence, 28; Taunton, 30.

FANNY LOUISE BUCKINGHAM: Chicago (Lyceum), 16, week.

FLORENCES: Montreal, 18, 19, 20, 21; Ottawa, 23; Kingston, 24; Toronto, 25, 26, 27, 28; Buffalo, 30, May 1, 2.

GEORGE S. KNIGHT: Ft. Wayne, Ind., 20; Lima, O., 21; Springfield, 23.

GOODWIN AND THORNE'S BLACK FLAG: Philadelphia, 9, two weeks.

GUS WILLIAMS (One of the Finest): Brooklyn, 16, week, Boston, 30.

HERNE'S HEARTS OF OAK: Syracuse, 18, 19; Utica, 20, 21; Troy, 23, 24, 25; Rondout, 26; Brooklyn, 27, 28.

HARRISONS (Alice and Louis): Laramie, Wyo. Ter., 20; Cheyenne, 21; Denver, Col., 23, week; Leadville, 30, May 1, 2; Pueblo, 3, 4; Colorado Springs, 5; Central City, 7; Georgetown, 8; Golden City, 9; Boulder, 10; Ft. Collins, 11; Cheyenne, 12.

HARRY WEBBER: Lemars, Ia., 19; Sioux Falls, D. T., 20, 21.

HANLONS: Rochester, N. Y., 18, 19; Erie, Pa., 20, 21—close season.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Johnstown, Pa., 19; Lancaster, 20; Wilmington, Del., 21; Philadelphia, 23, week.

HARRY MEREDITH (Ranch 10): Cincinnati, 16, week; St. Louis, 23, week—close season.

HAVLIN'S FOGG'S FERRY (Carrie Stewart): Jackson, Mich., 19; Battle Creek, 20; Muskegon, 21; Grand Haven, 23; Lansing, 24; Niles, 25; South Bend, Ind., 26; Valparaiso, 27; Michigan City, 28; La Porte, 30; Rochester, May 1.

HARRY LACY'S PLANTER'S WIFE COMB.: Meriden, Ct., 20; Holyoke, Mass., 21; Albany, N. Y., 23, 24; Troy, 27, 28; Brooklyn, 30, week.

IDA LEWIS: Winona, Minn., 19, 20, 21; Hastings, 23, 24, 25; Stillwater, 26, 27, 28; Chippewa Falls, 30, week.

J. K. EMMET: Chicago, 16, week; Cincinnati, 23, week.

JANAUSCHEK: Milford, Mass., 19; Lowell, 20; Nashua, N. H., 21; Manchester, 23; Portsmouth, 24; Biddeford, Me., 25; Portland, 26, 27; Chicago, 30, week.

JOSEPH MURPHY: Brooklyn (Park), 16, week; Waterbury, Ct., 23; Bridgeport, 24; Meriden, 25; New Britain, 26; New Haven, 27, 28; Greenfield, Mass., 30; Fitchburg, May 1; Clinton, 2; Nashua, N. H., 3; Concord, 4; Manchester, 5.

JOHN T. RAYMOND: Paterson, N. J., 19; Newark, 20, 21; Boston, 23.

JOHN MCCULLOUGH: N. Y. City (Niblo's), 9, two weeks; Brooklyn, 23, week.

JOHN E. INCE: Charlotte, N. C., 19, 20; Salisbury, 21; Kingston, 23; Durham, 24; Raleigh, 25; Goldsboro, 26; Wilmington, 27, 28; Newbern, 30, May 1.

JOSEPH JEFFERSON: Reopens season Pittsburg, 23.

JOHN A. STEVENS: Williamsburg, 23, week.

J. Z. LITTLE'S WORLD CO.: Pittsburg, 23, 24, 25.

JOSEPH DOWLING (Nobody's Claim): Chicago, 16, week.

JEFFREYS LEWIS (La Belle Russe): Chicago, (Academy), 16, week.

JOSEPH PROCTOR: Portland, Me., 18, 19.

JESSE JAMES CO.: Bradford, Pa., 19; Bolivar, N. Y., 20; Olean, 21

KATE CLAXTON: Louisville, 19, 20, 21; Cleveland, 23, week; Pittsburg, 30, week.

KATIE PUTNAM: Milledgeville, 19; Athens, 20; Greenville, S. C., 21; Charlotte, N. C., 23, 24.

KIRALFYS' OWN BLACK CROOK: Wilmington, Del., 18, 19; Trenton, N. J., 20, 21.

KIRALFYS' AROUND THE WORLD: N. Y. City (Haverly's), 16, two weeks; Providence, R. I., 30, week.

KENDALL COMB.: Eldora, Ia., 19, 20, 21; Hampton, 23, 24, 25; Albert Lea, Minn., 26, 27, 28.

LAWRENCE BARRETT: Denver, 16, week; Milwaukee, 24, 25; Grand Rapids, Mich., 26; Detroit, 27, 28; Cincinnati, 30, (Dramatic Festival).

LESTER WALLACK: Boston, 16, two weeks.

LUDWIG BARNAY: St. Louis (Gd. Op. House), 16, week, N. Y. City, 23.

LILLIAN SPENCER: Pittsburg, 16, week.

LOTTA: Troy, N. Y., 19, 20, 21.

MARGARET MATHER: Salem, Mass., 19; Lynn, 20; Haverhill, 21; Lawrence, 23; Nashua, N. H., 24; Milford, Mass., 25; Taunton, 26; New Bedford, 27; Brockton, 28; Brooklyn (Park), 30, week.

MARY ANDERSON: N. Y. City (Gd. Op. House), 9, two weeks; Brooklyn, 23, week; Cincinnati (Dramatic Festival), 30.

MAGGIE MITCHELL: Baltimore, 16, week; York, Pa., 23; Harrisburg, 24; Scranton, 25; Wilkesbarre, 26; Morristown, N. J., 27; Orange, 28; N. Y. City, 30, two weeks—close season.

MONTE CRISTO CO. (Stetson's): Boston, 16, week; Buffalo, 23, 24, 25; Cleveland, 26, 27, 28

MODJESKA: N. Y. City, 9, two weeks.

MINNIE MADDERN: Sacramento, 19, 20, 21; Virginia City, Nev., 23; Carson, 24; Keno, 25; Eureka, 27, 28; Salt Lake, 30, May 1; Laramie, 3; Cheyenne, 4; Ft. Collins, 5; Denver, 7.

MRS. LANGTRY: Baltimore, Md., 19, 20, 21; N. Y. City (Fifth Ave.), 23, two weeks; Trenton, N. J., May 7; Wilmington, Del., 8; Pottsville, Pa., 9; Wilkesbarre, 10; Scranton, 11; Bradford, 12; Jersey City, N. J., 14; Newark, 15; Paterson, 16; Orange, 17; Bridgeport, Ct., 18; Hartford, 19; Philadelphia, 21, week.

MATTIE VICKERS (Tramp's Daughter): Hornellsville, N. Y., 18, 19; Jamestown, 20, 21; Dunkirk, 23; Erie, Pa., 24; Corry, 25; Oil City, 26; Franklin, 27; Warren, 28; Rockford, 30; Bolivar, N. Y., May 1; Olean, 2; Meadville, Pa., 3; Sharon, 4; Newcastle, 5.

MILTON NOBLES: Philadelphia, 16, week—close season.

M. B. CURTIS (Sam'l of Posen): Trenton, 19; Allentown, Pa. 20; Paterson, N. J., 21.

MCKEE RANKIN: Detroit, 16, week; Boston, 23, two weeks; N. Y. City, May 7.

MESTAYER'S TOURISTS: Pueblo, Col., 19, 20; Colorado Springs, 21; Wichita, Kas., 23; Emporia, 24; Osage City, 25; Topeka, 26; Kansas City, Mo., 27, 28; Cincinnati, 30, week.

MADISON SQUARE (Esmeralda; C. A. Schroeder, mgr.): Canandaigua, N. Y., 19; Batavia, 20; Albion, 21; Lyons, 23; Ithaca, 24; Cortland, 25; Waterville, 26; Norwich, 27; Oneonta, 28.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Xenia, O., 19; Zanesville, 20; Toledo, 21; Sandusky, 23; Detroit, 24, 25; Buffalo, 26, 27, 28.

MADISON SQUARE (Esmeralda; H. Rockwood, mgr.): Richmond, Ind., 19; Indianapolis, 20, 21; Chicago, 23, week.

MADISON SQUARE (Esmeralda; C. A. Haslam, mgr.): Fitchburg, Mass., 19; Brattleboro, Vt., 20; Greenfield, 21; Harlem, N. Y. (Mt. Morris), 23, week.

MADISON SQUARE (Hazel Kirke; F. L. Bixby, mgr.): Sioux City, Ia., 19; St. Paul, 20, 21; Chippewa Falls, Minn., 23; Eau Claire, Wis., 24; Stillwater, Mich., 25.

MADISON SQUARE (Hazel Kirke; C. R. Bacon, mgr.): Marion, Ind., 19; Hartford City, 20; Muncie, 21; Paris, Ky., 19; Cynthiana, 20; Middletown, O., 21; Aurora, Ind., 23; Madison, 24; Shelbyville, 25; Columbus, 26; Jeffersonville, 27; Bedford, 28.

MADISON SQUARE (Professor; C. McGeachy, mgr.): Boston, 16, week; Lowell, Mass., 23; Manchester, N. H., 24; Haverhill, Mass., 25; Worcester, 26; Springfield, 27; Holyoke, 28.

MADISON SQUARE (Young Mrs. Winthrop; J. H. Hart, mgr.): Columbia, S. C., 19; Augusta, Ga., 20; Macon, 21; Savannah, Ga., 23, 24; Charleston, S. C., 25, 26; Wilmington, N. C., 27; Raleigh, 28.

NEIL BURGESS: Tony Pastor's Theatre, N. Y. City, April 23, indefinite engagement.

ONLY A FARMER'S DAUGHTER (Joseph Frank, mgr.): Lawrence, Mass., 20; Manchester, N. H., 21; Fitchburg, Mass., 23; Amesbury, 24; Portsmouth, 25; Salem, 26; Lynn, 27, 28.

OLIVER DOUD BYRON: Cincinnati, 16, week; Hamilton, 23; Middletown, 24; Bellefontaine, 25; Urbana, 26; Richmond, Ind., 27; Terre Haute, 28; St. Louis, 30, week; Rock Island, May 7.

PALMER-ULMER '49 CO.: Rochester, 19, 20, 21.

ROBSON AND CRANE: Minneapolis, 19, 20, 21; St. Paul, 23, 24, 25; Sioux City, Ia., 26; Omaha, 27, 28; Denver, 30, week.

ROLAND REED (Cheek): San Francisco, 16, two weeks.

ROMANY RYE: Troy, 16, week; Providence, 23, week.

ROSE EYTINGE: Baltimore, 16, week; N. Y. City, 23, week.

RHEA:

UNION SQUARE THEATRE.
MR. A. M. PALMER - - Proprietor and Manager
TWELFTH REGULAR SEASON.
MR. PALMER has the honor to announce the reengagement, for
FIVE WEEK'S ONLY,
commencing Monday, April 9, of Mr.
CHARLES WYNDHAM
and his London company, who will appear in Bronson Howard's comedy.
BRIGHTON.
Seats may be secured two weeks in advance.
EVERY EVENING AND SATURDAY MATINEE.

THEATRE COMIQUE.
728 and 730 Broadway.
HARRIGAN & HART - - - - - - Proprietors
JOHN E. CANNON - - - - - - - Manager
HARRIGAN AND HART
in Mr. Edward Harrigan's new and original local play, entitled
THE MUDDY DAY.
New and original music by Dave Braham.
Matinees Tuesdays and Fridays. Prices as usual.

BOOTH'S THEATRE.
Lessee and Manager, Mr. JOHN STETSON.
Joint appearance of
TOMMASO SALVINI and CLARA MORRIS.
Friday evening and Saturday matinee,
THE OUTLAW.
Thursday Matinee—Benefit of the Actors' Fund.

MADISON SQUARE THEATRE.
24th St. and Broadway.
DANIEL FROHMAN, - - - - - Manager
A RUSSIAN HONEYMOON.
Every evening at 8:30. Saturday matinees at 2.

GREAT AUSTRALIAN CIRCUS.
BIG INDIAN WIGWAM, 35th St. and B'dway.
Consolidation of the best circus talent in America.
TWO PERFORMANCES DAILY.
Afternoon at 2:30; Evening at 8. Seventy-five performers. Robert Stickney, Leo Von Weste, Emma Lake, O'Dale Stevens, Elena Jeal, Onzalo, Adelaide Palomini, Prof. Gaffney, Linda Jeal, Charles Nelson, Tom Barry and Prof. Samwells.
Admission, 10c., 20c., 50c.

SAN FRANCISCO OPERA HOUSE.
Broadway and 29th St.
EVERY EVENING AND WEDNESDAY AND SATURDAY MATINEES.
WILLIE EDOUIN'S SPARKS
in
A BUNCH OF KEYS.
The funniest stage picture ever witnessed.
Prices as usual. Seats secured.

TONY PASTOR'S NEW THEATRE.
14th Street.
MATINEE, TUESDAY AND FRIDAY.
Another Superlatively Grand Show.
Four Great Comedy Quartettes.
Sixteen Eminent Comedians. Laughter sufficient for a whole year.
Wheatley and Traynor, Frank Moran, The American Four, Jake Budd, Lester and Williams, DeBar Brothers, Wm. F. Carroll and Master Barney.

BIJOU OPERA HOUSE.
H. M. PITT, Lessee and Manager.
THE H. M. PITT COMEDY COMPANY
will inaugurate on
TUESDAY EVENING, APRIL 17, 1883,
at the above theatre, a season of twelve weeks with Robertson's
CASTE. CASTE.
CASTE.
CASTE. CASTE.
The different characters of which will be intrusted to Ben Plympton, William Davidge, Felix Morris, H. M. Pitt, Selina Dolaro, Fanny Addison, Emily Jordan, Chamberlain, etc.

HAVERLY'S THEATRE.
14th street and 6th Ave.
J. H. HAVERLY, Manager and Proprietor.
THIS WEEK.
The most brilliant of dramatic successes the
KIRALFY BROTHERS'
AROUND THE WORLD IN 80 DAYS.
With a large and magnificent Ballet Troupe, including Mlle. De Rosa and Mlle. Cappellini and over 100 young lady dancers.
INTRODUCING THE LIVE ELEPHANT "BAMBOO."
MATINEES WEDNESDAYS AND SATURDAYS AT 2.

THE CASINO.
Broadway and 39th street.
10 CENTS ADMISSION 50 CENTS.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
"America's handsomest place of amusement."
McCAULL COMIC OPERA COMPANY.
Chorus of 60 Voices. Orchestra, 36 Musicians.
Seats secured ten days in advance.

GRAND OPERA HOUSE.
Lessee and Manager - MR. HENRY E. ABBEY
Farewell appearances in America of Miss
MARY ANDERSON
supported by J. B. STUDLEY, R. L. Downing and her own excellent company.
Next week—LOUIS ALDRICH and CHARLES T. PARSLOE in the greatest American play,
MY PARTNER.
Sunday evening, April 22—Grand Sunday Night Concert. Regular Grand Opera House prices.

WINDSOR THEATRE.
Bowery, below Canal Street.
JOHN A. STEVENS - - - - - - - Proprietor
F. B. MURTHA - - - - - - - - Manager
THE PEOPLE'S THEATRE.
Presenting all the leading Stars and Combinations at popular prices.
THIS WEEK ONLY.
HERRMANN, HERRMANN,
Assisted by Mlle. Addie and his celebrated European star specialty troupe.
MATINEES WEDNESDAY AND SATURDAY.

WALLACK'S THEATRE.
Broadway and 30th St.
Sole Proprietor and Manager, LESTER WALLACK.
Every evening at 7:45, and matinee Saturday at 1:30,
An entirely new and original drama, entitled
THE SILVER KING,
Written by Messrs. Henry A. Jones and Henry Herman.
It is particularly requested that those who visit the theatre during the run of
THE SILVER KING
will favor the management by being in their seats early, as the curtain will rise at A QUARTER BEFORE EIGHT O'CLOCK. It is necessary to a complete understanding of the plot that the whole of the first act should be witnessed.

COSMOPOLITAN THEATRE.
Broadway and 41st Street.
S. M. HICKEY - - Lessee and Manager
"AMERICA'S SAFEST PLACE OF AMUSEMENT"
EVENING AT 8. MATINEE SATURDAY AT 2.
The Union Square Theatre Company, under the management of A. M. Palmer, Esq.,
A PARISIAN ROMANCE.
Next week—FORTUNIO, AND HIS SEVEN GIFTED SERVANTS.
Concert Every Sunday Night.

ALEXANDRIA, VA.
ARMORY HALL.—Seating capacity 700. Large single dressing rooms, and fine scenery. Population 16,000. Rent or share with good attractions.
GEO. S. SMITH, Manager.

BINGHAMTON, N. Y.
HOTEL BENNETT, CENTRALLY LOCATED, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, etc. Every room heated by steam. Special rates to the profession.
G. M. FURMAN, Proprietor.

BROCKVILLE, CANADA.
NEW OPERA HOUSE, GEO. T. FULFORD, Manager. Seating capacity 1000. Complete in all its appointments. Rent or share to first-class combinations.

COLUMBIA, MAURY CO., TENN.
NEW GRAND OPERA HOUSE.
No finer theatre in the South.
Seating capacity, 800.
Population, 6,000. Situated 45 miles south of Nashville on the L. N. and Great Southern R. R.
Address, H. P. SEAVY, Manager.

CHAMPAIGN, ILL.
CHAMPAIGN OPERA HOUSE.
Largest in the city; Capacity, 800; Full line of scenery entirely new; Stage, 20x20; Four dressing-rooms; Population, 7000; Urbana connected by street car, 4000.
Address, H. SWANNELL.

CHATHAM, ONT.
BRIGHT'S NEW OPERA HOUSE.
Completed with all modern improvements; best scenery in the Dominion; stage 52x20, with dressing-rooms; seating capacity, 1175; population, 9,000. For lecturers or speakers, complete acoustic hall. Will share with good troupes or rent reasonable. No other opera house here.
J. C. BRIGHT, M. D., Proprietor.

DENVER, COL.
ACADEMY OF MUSIC.
PARKER & KILLEN - - - - - LESSEES.
Seating capacity 1,000. Opera chairs throughout.
OPEN DATES FOR FIRST-CLASS COMBINATIONS AND STARS.
A NEW HOUSE, AND ELEGANTLY FITTED IN EVERY RESPECT.
WILL BE OPENED APRIL 23,
With YOUNG MRS. WINTHROP, from Madison Square Theatre, New York.
Address W. C. HILKER, Agent, Denver,
Or, SPIES & SMART, 12 Union Square, New York.

DES MOINES, IOWA.
NEW OPERA HOUSE.
Now building and will be completed Sept. 10.
THE FASHIONABLE THEATRE OF THE CITY.
Located on Walnut Street, on the
GROUND FLOOR,
and no expense will be spared to make it the finest theatre in the State.
Will play none but first-class attractions.
Address WM. FOSTER, Manager,
Seating capacity, 1,300. Foster's Opera House.
MOORE'S OPERA HOUSE, W. W. MOORE, Manager. Seating capacity 1,300; centrally located; no low-priced shows admitted; do our own posting and own principal boards in the city. Most popular house.
ABORN HOUSE, RISLEY & VAIL, Proprietors. Court avenue and Fourth street. Rates, $2.50 and $3.00 per day. Special rates to the profession.

ELIZABETH CITY, N. C.
HARNEY'S THEATRE (T. SELBY HARNEY, Proprietor). On ground floor; capacity 500. Population of town, 3,500; a show-loving people; situated on the E. C. and N. R. R., two hours from Norfolk, Va. Daily newspapers, Good Hotels, etc.
J. W. T. SMITH, Bill Poster.

INDIANAPOLIS, IND.
JOHN EDWARDS, Bill Poster, controlling the most prominent Bill Boards in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

JERSEY CITY, N. J.
TAYLOR'S HOTEL, GEORGE B. DEREVERE, Proprietor. The most popular hotel in the city. Directly opposite Pennsylvania R. R. Depot.
Special rates to the profession.

LANSING, MICH.
BUCK'S OPERA HOUSE, M. J. BUCK, Manager; now open for dates. Will rent the house or play first-class combinations on shares. Seating capacity 1,000. Address as above.
V. W. TOOKER, Bill-Poster.
LANSING HOUSE, CON. B. MALLORY, Manager. The largest and only first-class house in the city. Special rates given to the profession.

LOUISIANA, MO.
HOTEL CASINO, J. D. BOWMAN, Proprietor. The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

MADISON, WIS.
VILAS HOUSE, J. VAN ETTA, Proprietor. The most popular house in the city; same block as the Opera House. Best accommodations and special rates to the profession.

PITTSFIELD, ILL.
FISHELL'S OPERA HOUSE, A. FISHELL, Proprietor. On ground floor.
Seating capacity, 600. Good show town; easily accessible from Jacksonville and Springfield, Ill., and Hannibal, Mo.

SOUTH NORWALK, CONN.
"MAHACEMO" HOTEL, OPPOSITE N. Y., N. H. & H. R. R. Depot. Special rates to the profession. Heated by steam.
H. FRANCISCO, Proprietor

ROCKVILLE, IND.
ROCKVILLE OPERA HOUSE. On the Logansport Division of the Vandalia Railroad, about midway between Terre Haute and Crawfordsville. Population, 2,000. (Population to draw from, including contributing towns, 8,000.) This new house is now being completed, and will be ready to open about June 1, 1883. Will have a seating capacity of over 800—Parquette, 150; Parquette Circle, 300; Balcony, 350—and will be seated with the Andrews' Opera Chair. Will be lighted with gas, and heated by steam throughout, including stage and dressing-rooms. Proscenium opening, 28x21 feet. Stage back of proscenium, 20x53 feet in the clear. Eight dressing-rooms. Private outside entrance to stage. Eleven complete sets of first-class scenery, and requisite set pieces.
This house will be open to GOOD ATTRACTIONS ONLY, on rental or liberal sharing terms. Address
McWILLIAMS AND TATE, Managers.
P. S.—Good hotel (Parke and Rockville) accommodations, with special rates to members of the profession.

WILSON, N. C.
SIFTINGS OPERA HOUSE.
Only House in the town. Capacity 750. Good scenery, etc.
Wilson is situated upon the Wilmington and Weldon R. R., 54 miles from Weldon and 24 from Goldsboro. Population, 4,000 theatre-loving people.
Will do all local printing, advertising, bill-posting, pay taxes and rent on shares.
Correspondence solicited.
D. S. CARRAWAY, Manager.

EDWARD KENDALL.
Juveniles. With Corinne Merriemakers. Wardrobe first-class on and off the stage. At liberty season 1883-84. Address MIRROR.

ANNA BERLEIN,
in
TWO CHRISTMAS EVES.
Season of 1883-84.

OTIS SKINNER.
With Lawrence Barrett.
Season 1882-83.

LEONARD S. OUTRAM.
With Salvini, 1882-83.

MR. SYDNEY ROSENFELD.
Permanent address,
347 E. 14th Street, New York.

MR. GUSTAVUS LEVICK.
Address MIRROR.

MRS. LOUISA WATSON.
Engaged with the
MADISON SQUARE COMPANY.
Season 1882-83.

PROF. ARTHUR O. SHERLOCK.
Opera Manager.
Special instruction given to those wishing to fit themselves for the Theatrical and Operatic Profession.

MR. HANS KREISSIG.
Late Musical Director Haverly's Opera Co.,
At liberty for Season 1883-84.
Address Spies & Smart, or personally, 17 Kaul strasse, Berlin, Germany.

MR. S. W. LAUREYS.
Professor of the Art of Costuming.
781 Broadway, opposite Stewart's.

New Orleans Theatres
GRAND OPERA HOUSE,
ST. CHARLES THEATRE,
ACADEMY OF MUSIC.
Only Regular First-Class Theatres in the City.
For time, Season 1883-84, address
D. BIDWELL, MANAGER,
New Orleans, La.

MESTAYER'S
Tourists in a P. P. Car
OPENS REGULAR SEASON
SEPTEMBER 9, CHICAGO.
MESTAYER'S
Tourists Specialty Comb.
in a P. P. C.
OPENS REGULAR SEASON
Boston, Aug 13.
Address all communications to
H. W. BROWNE, Manager,
Care of SPIES & SMART, 12 Union Square.

New Haven Opera House,
NEW HAVEN, CONN.
SEATING CAPACITY, 1,000; STAGE, 65 x 70.
The most complete Theatre in New England in all its appointments; centrally located, and the only house in city where all horse-cars pass. The most liberal sharing terms offered to first-class attractions.

New Britain Opera House,
NEW BRITAIN, CONN.
SEATING CAPACITY, 1,000; STAGE, 33 x 60.
Only two attractions played a week on sharing terms. Population, 20,000. First class attractions played over the New England circuit.
Address CHARLES B. PALMER, P. O. Box 458, Hartford, Conn.; or, ROBERT E. STEVENS, in person.

ORIGINAL MUSIC
Written and adapted to
DRAMAS, BURLESQUES, MELODRAMAS, ETC.
Brilliant and effective arrangements for small or grand orchestra. Address
RITTER'S MUSICAL STUDIO,
No. 12 Union Square, New York.

A. ROEMER & SON.
The Largest Theatrical Historical Costumers and Armorers in America.
ALSO, COSTUMES FOR ALL THE PRINCIPAL THEATRES AND AMATEUR THEATRICAL ASSOCIATIONS.
Purchasers of the entire Wardrobe, Armors, etc., from the estate of Jarrett and Palmer.
Particular attention paid to Amateur Associations in and out of the city.
No. 8 Union Square, New York.

NEW STAR PLAY.
WEST LYNNE
DRAMA IN FIVE ACTS.
Companion play to East Lynne.
By M. LAFFITTE JOHNSON,
author of MR. FRANK EVANS' successful play, ALL FOR HER.
Address M. LAFFITTE JOHNSON or WILLIAM DAVIDGE, JR., 3216 Chestnut Street, Philadelphia.

THE VILLAS.
Agnes W., Sam B. and Little Lucie.
In the new drama,
M'CHETTE.
BIG HIT EVERYWHERE

FAY TEMPLETON.
PRIMA DONNA CONTRALTO
Greatest success in Comic Opera.

J. P. COLE & CO.
SUCCESSORS TO
T. W. LANOUETTE,
COSTUMIERS FOR BALLS, THEATRES AND TABLEAUX,
71 and 73 University Place, New York.
Historical, Theatrical, Fancy Dresses, Ball Costumes, Evening Dresses, Dominos, Masks, Armors, Jewels, Swords. Amateur Theatricals a specialty.
Amateur associations out of town should send for estimates.
Church Tableaux, Old Folks, Dickens Parties. Goods sent everywhere. Entire wardrobes made to order at short notice and moderate rates.
Ladies' department still under the management of Madame Kate Brehm.

DOBLIN, THE TAILOR.
TO THE THEATRICAL PROFESSION:
We wish to call your attention to our stock of Cashmeres, Woolens, Cheviots, etc., which we are making up in any style,
At the Lowest Cash Prices.
Having had a great many years' experience in making clothes for the Theatrical Profession, we feel confident of our ability to cater to your tastes satisfactorily.
It shall be our endeavor by personal attention to our business to merit the commendation of all our customers.
LIBERAL DISCOUNT TO PROFESSIONALS.
Respectfully yours,
J. B. DOBLIN & CO.,
134 BOWERY, NEAR GRAND STREET.
PANTS TO ORDER..... $4 to $10
SUITS TO ORDER..... $15 to $40
Samples and Rules for Self-measurement sent all over the country.

SOSMAN & LANDIS.
SCENIC STUDIO, 277 AND 279 S. CLARK STREET, CHICAGO, ILL.
Scenery for Opera Houses and Halls.
We paint more scenery than all other establishments of the kind in the United States combined. Elegant work at prices astonishingly low. Scenery shipped to any part of the world with full plans for putting up. Complete plans for building or remodeling stages furnished free of charge where we supply scenery. It will pay to get our prices.

THE
Great Theatrical Emporium.
124 FIFTH AVENUE.
Between 17th and 18th Sts., N. Y., is the only one of its kind in America. Under the management of Isaac Bloom. All requisites for the Stage—opera, drama, variety, private theatricals, etc. The most artistic theatrical wardrobes made to order by experienced artists. Special designs for every order. Our scale of prices is calculated to meet with general favor. Prompt attention given to all mail orders.

[ESTABLISHED 1866].
L. W. SEAVEY'S
SCENIC STUDIO,
8 LAFAYETTE PLACE, NEW YORK.
We are now engaged on the scenery for the following: Patterson's Opera House, Asbury Park, N. J., entire set, curtain and woodwork; East River Bridge and Elevated R. R., for San Francisco Minstrels, N. Y.; curtain and complete scenery for Ehrminger Hall, Saratoga, N. Y. Parties contemplating the erection of a new house, or the remodelling of an old one, will do well to get estimates from us before closing contracts.

Just Published, by Putnam's Sons,
PRICE $1.
A MINGLED YARN.
SKETCHES ON VARIOUS SUBJECTS, BY
HENRY EDWARDS.
May be had of the booksellers, or of the author, Wallack's Theatre.

Travelling Managers, Attention!
THE PLUMB OPERA HOUSE,
STREATOR, ILLINOIS.
Will be completed and formally opened
TUESDAY EVENING, AUG. 28, 1883.
This will be one of the finest theatres in the State. Everything new and modern. Do you wish to make a date in one of the best show towns in Illinois? If so, write for open time. Streator is situated in the great coal-fields of Illinois. Population over 10,000 and increasing rapidly; doubled its population since the census of 1880. Seating capacity of house, 1,050. Parquet opens on the street; two galleries; large stage; complete scenery; heated by steam. No expense will be spared to make this one of the finest Thespian temples in the State. Five lines of railroad running to Streator. Northern Illinois Circuit. Only first-class attractions trusted with. Number limited. Address
WATSON & McCARTY, Managers,
Streator, Illinois.

WANTED.
500 OR 600 SECOND-HAND OPERA CHAIRS.
Address Box 133.
Corry, Erie Co., Pa.

WANTED.
AN EXTRA STRONG ATTRACTION
to dedicate the handsome new
DALLAS OPERA HOUSE,
MONDAY, OCT. 15, 1883.
Address CHARLES BENTON,
(Box 43) Dallas, Texas.

RICHARDSON & FOOS.
THEATRICAL
Printers and Engravers.
112 FOURTH AVE.
Near 12th Street, NEW YORK
Most Complete Show Printing House in the World.
NONE BUT THE BEST ARTISTS ENGAGED.
FIRST-CLASS WORK ONLY.
Orders solicited. Estimates cheerfully given. All orders promptly executed with neatness and dispatch.
NUMBERED COUPON TICKETS A SPECIALTY.

"WHEN IN THE COURSE OF HUMAN EVENTS,"
Theatrical, Opera and other companies of artists travel professionally, money first, convenience and comfort next, are the objects sought. To make money it is necessary to visit the largest and best business centres and pleasure resorts; to have the others, travel by the best built and equipped road which traverses the best country and unites all such places as are worth anything in this line.
The Chicago, Milwaukee and St. Paul Railway
fills the above bill in every particular, traveling the whole heart of the Great Northwest by its various Lines.
The only Northwestern line running its own sleeping cars, which are the equals of the best. Its parlor cars between Chicago and Milwaukee are the best in the world, and its whole equipment of the best quality, and track perfect. Rates as liberal as any other Northwestern line. To secure all these advantages apply to
TIM E. CHANDLER, 63 Clark St., Chicago, Ill.;
W. C. ANDRUS, 381 Broadway, New York;
J. R. HICSON, 306 Washington Street, Boston;
Or, A. V. H. CARPENTER, General Passenger Agent Milwaukee, Wis.
Chicago Depot, corner Canal, Madison and Adams Streets, in the heart of the city.

DIAMONDS
A SPECIALTY.
Fine Watches, Rich Jewelry.
BENEDICT BROTHERS,
ONLY STORE, 171 BROADWAY,
Corner Cortlandt Street, N. Y.

H. J. EAVES.
ARTISTIC HISTORICAL COSTUMES.
63 E. 12th ST, NEAR BROADWAY, N.Y.
This is the only establishment in the United States entirely devoted to manufacturing and designing Theatrical and Historical Wardrobes.
Amateur Theatrical Associations, in or out of the city, furnished correct costumes, with every requisite, at reasonable rates.
Orders by mail or telegraph promptly attended to.

COPYING.
HENRIETTA OVERMANN.
THEATRICAL COPYIST AND TYPE-WRITER.
24 WEST 9TH STREET, N. Y.

BANJO INSTRUCTION
Pupils accompany singing and play brilliantly in one course. Banjos all prices. D. EMERSON, Banjo Parlors, 1293 Broadway, Room 7, block above Standard Theatre.

DRAMATIC
ELOCUTIONARY COLLEGE.
1309 Broadway, New York.
MISS FANNY HUNT, English Actress, teaches every line of stage business.
Recitations, readings and engagements procured for competent pupils.

Fanny Davenport Interviewed.

Fanny Davenport arrived on the *Germanic* Sunday morning, and went immediately to the Sturdevant House. She had been absent from New York over ten months.

On Monday evening a reporter of THE MIRROR called on the actress, and found her in the parlors at the hotel evidently enjoying the pleasure of once more being "at home." Miss Davenport looked greatly improved by the rest and recreation she has enjoyed since she left us. Dressed in a rich satin wrapper, seated in a comfortable easy-chair, with bunches of flowers, the gifts of many friends, strewn on the mantel, on tables—in fact, everywhere—the lady presented an appearance of quiet case and contentment.

"I am heartily glad to be back once more," said Miss Davenport, "and I am looking forward to the opening of the season with an eagerness I hardly thought myself capable of. I really do not see how I shall content myself until we open in October."

"Where do you begin the season?"

"At Haverly's Theatre, where I will produce my new play, Fedora. How long my season will last, or where I go after that, I cannot say, except that Mr. Price tells me we only play in the large cities. In fact, I know very little of my business now. I used to know all about it before the season opened and arranged every detail. Now I engage my artists only, and think of my acting, and when I finish in one place, I take a carriage, drive to the train, travel to the next city and play."

"Will you play anything besides Fedora?"

"No, and it will be the first time in my life that I ever played one part through the entire season. I don't know how I shall like it. It will be a novel experience for me, and its novelty will, I think, carry me through."

"Did you see Bernhardt in the part?"

"Yes, and I was charmed with her acting. I think the play is the best that Sardou has written, and Bernhardt is seen to the very best advantage as the heroine."

"Is the part like anything you have played before?"

"No. There are, however, parts of Fedora that resemble parts of some other characters I have played; but it is far different as a whole from anything I have ever seen or read. It runs the whole scale of human emotions and passions, and is a wonderful creation, that will no doubt become as popular in America as it is in Paris, where the whole city is wild over it; where almost the first question asked you is, 'Have you seen Sara in Fedora?' This play has been the means by which the Bernhardt has more than gained her old place in the affections of the Parisians. She is now more popular than ever before, and as her health and spirits are better than at any time in late years, she will play through the entire Summer. She has given up the idea of a provincial tour with Fedora, and will continue it at the Vaudeville. Describe Fedora? You have published the plot in your Paris correspondence, and I do not care to talk too much about it. I had heard a great deal about Niagara—in fact so much in praise of its wonders — that when I went to see it for myself I was disappointed. It was not up to what I had been led to expect; but each day it (Niagara) seemed grander and better, so I hope, for Fedora, the more you see of it the better you will like it. I think it has merit enough to recommend it, but I want to wait and let it stand on its merits."

"Are there any great scenic effects in the play?"

"No; it is very quiet. The costumes are modern Parisian and Russian, the savants having the dress suitable to their station in life and which has always remained the same in style in Russia."

"Does it employ a large cast?"

"About eighteen people; but some of the parts are very strong, and a good company is necessary to its proper representation. There is some delicate comedy running through the play; in fact, there is nothing about it that is exaggerated."

"Did you get your dresses for the play while in Europe?"

"No; I am better satisfied with my own dressmakers here. I purchased a few things of Felix and Worth; but the largest part of my dresses will be made in New York."

"Do you anticipate any trouble from claimants to the right to Fedora, or from players of unauthorized versions?"

"None whatever. I have bought the right to play it and I will protect that right. I don't think I shall have a particle of trouble. A burlesque version of the play was tried in Paris; but Sardou stopped that, and I think I can stop a pirate here. By the way, Monsieur Sardou is very jealous of his plays and stipulates in his contracts that a play shall only be played as written by him; in fact, only a translation and not an adaptation. My copy was translated under his direct supervision, and has his entire sanction, and in that form I shall play it."

"Did you see anything else in Europe that is likely to be produced here?"

"I saw The Silver King and The Romany Rye; but they are old stories now. I wanted to see Storm Beaten, which opens the Union Square next season; but other engagements prevented me. It is spoken of in the highest terms in London and is beyond doubt a great success."

"Did you meet Bernhardt, and is she coming to America again?"

"I met her at a breakfast one morning and enjoyed a conversation with her. She would like to visit us again; but says she will not do so within a year at least. She is too great a favorite in Paris to want to leave it again soon."

"Will your sister, Bianca La Blanche, visit her home professionally at an early date?"

"No; she has her own opera company now and is very successful, much more so than she had any hopes of being. She is a great favorite, and her next season is entirely filled. She sings in Russia, and I do not think she will come to America soon. She is much improved in health and voice since she was here last, and I am sure would be a success; but she cannot come."

"How were you pleased with your reception when you played in London?"

"Very much indeed, and had Mr. Toole's arrangements been such that I might have extended the engagement beyond eight weeks, I would have become as good friends with my audiences there as I am in America; but previous engagements prevented a longer season. In Brighton, where my mother was born, and where my great-grandmother used to manage the theatre which belonged to my grandfather, I met with a most cordial reception, and my stay there was socially as well as artistically a great success. I did not play anywhere else while away, although I thought of giving a season in Italy of Shakespearean comedy with an Italian supporting company; but my time was too limited to permit making proper arrangements, so I gave up the idea."

"What places did you visit while abroad?"

"Nearly all of England, France and Italy. It was my intention to remain away about three years, and make a tour of the entire Continent; but the purchase of Fedora, my good health and anxiety to return and work, brought me back, and here I am, glad enough to be home once more. I had a most pleasant journey; but at no time have I felt so happy as when I landed in New York on Sunday. I had hoped to see all worth seeing now in New York: Miss Anderson, who, I am told, is lovelier than ever; Madame Modjeska, who was the courteous lady to me in London; Mrs. Langtry, who, I hear, has wonderfully improved; but 'The best laid plans of mice and men,' etc. I shall be indefinitely tied to my brother's room. He is very, very ill with typhoid fever, so I trust any shortcomings in my interviews will be overlooked, for I am now so anxious, and have but one thought—to nurse him back to health."

Chizzola's Difficulties.

The serenity of Chizzola's disposition is ruffled just now from a variety of causes. All has not gone well with the Salvini tour. In Philadelphia the receipts fell below expenses and in Boston the profits were insufficient to recoup the previous losses. The engagement in New York began most inauspiciously Monday night, when the combined powers of Salvini and Clara Morris only succeeded in drawing $780. As the prices were double the ordinary scale, this figure will indicate somewhat the slim proportions of the audience. On Tuesday night there was no perceptible increase in the attendance.

It is understood that Chizzola agreed to take Booth's for two weeks at a rental of $3,000 per week. Having already lost a sum that in round numbers is estimated at $4,000 on the joint performances of Salvini and Morris, Chizzola went to Stetson last week and asked to be released from the agreement to rent, and offered to play on shares instead, giving as his reason for the change the prospect of heavy loss if he were obliged to pay the rent. To this Mr. Stetson very generously consented. But even on shares Chizzola has almost no chance at all to clear a penny by the engagement. He pays Clara Morris $600 a performance and Salvini takes thirty-five per cent. of the gross receipts. Deducting from this Mr. Stetson's share, the salaries of a very large company, advertising bills and incidentals, and Mr. Chizzola is left out in the cold with the almost certain prospect of having to make up a deficiency. To clear expenses he would have to take $11,000 on the week. This he is far from likely to do, as he has not yet had a house which aggregates the necessary average to reach that figure on Saturday night.

But Mr. Chizzola's troubles do not end here. He engaged Marie Prescott last Summer to be the sole leading support to Salvini. She signed a contract for forty weeks, which, had it been fulfilled, would have terminated on April 28. In addition to supporting Salvini, she was to play star parts on the off nights and be featured. Some weeks ago Chizzola took it into his head that to combine the talents of his star with those of Clara Morris would be a good speculation. He accordingly entered into an arrangement with the latter by which she bound herself to appear as Rosalie in The Outlaw and Emilia in Othello at Philadelphia, Boston and New York. Miss Prescott's permission was not asked for this programme. She was entirely ignored in the matter, although it was distinctly stipulated in her contract that she was to be the sole leading support of Salvini. Miss Prescott objected to what she considered a violation of her rights and a professional insult, whereupon Chizzola announced that he would overcome all difficulties by bringing Salvini's regular season to a close and immediately organizing a "supplementary" season. This was done and Miss Prescott's contract cancelled, Chizzola, however, reserving to himself the privilege of starring Miss Prescott on the off nights. The actress agreed to this arrangement, because, as she says, she did not wish to stand in a sister artistes' way.

Accordingly, Miss Morris played with the company in Philadelphia. The public and press were well enough satisfied with her performance in The Outlaw; but they laughed at her Emilia, which was an amazingly unconventional piece of acting. It is said she marred the great scene in the fourth act by her peculiar Western pronunciation and characteristic drawl, and spoiled Shakespeare's lines by interpolations and alterations, evidently made on the spur of the moment, and which were far from improving on the text. The newspapers slated this characterization. On Monday night, during the performance of The Outlaw, at Booth's, Miss Morris realized all of a sudden that she was not doing herself much good, and anticipating an unfavorable issue with Emilia, she sent for Chizzola and requested that he should release her from appearing in Othello on Wednesday night. Chizzola consulted with Mr. Stetson, who agreed, providing Miss Prescott would consent to resume the part. Chizzola sent to Miss Prescott, asking her to act Emilia on Wednesday and two nights next week. Pending her reply he inserted advertisements in all the daily papers that she would play the part and seats be reduced from $3 to $2.

Mr. Chizzola thereupon communicated with Miss Prescott, asking her to do Emilia. Miss Prescott said she was willing to oblige the manager if he would agree to her terms; these were considerably heavier than those she received during the season, for the actress, having been placed under a cloud by being removed from the bill, did not propose to go back and play without sufficient remuneration. Chizzola could not afford, so he said, to enter into such an agreement, and at the last moment Katherine Rogers was secured, and she acted Emilia last night.

The following letter, which we have received from Miss Prescott's husband, explains the position of that lady in the matter:

NEW YORK, April 17, 1883.

Editor New York Mirror:

The Salvini-Morris combination came to a climax in Booth's Theatre Monday evening last. Miss Clara Morris refused to play Emilia in New York, after her failure in the part in Philadelphia and Boston. Considerable excitement and confusion ensued, and Mr. Chizzola, the manager of Salvini and his company, sent for Miss Prescott to take the part of Emilia, which rôle she has made her own, having played it with success with Salvini for two years.

Miss Prescott declined to accept Mr. Chizzola's offer unless he made her reappearance with Salvini plainly understood to the public by announcing that she was specially re-engaged, and that she was not merely taking the place of Clara Morris, whom the public might believe had declined to play Emilia only because of a whim or indisposition; and that the New York public should understand that Clara Morris did not play Emilia because of her (Miss Prescott's) lack of ability in Shakespearean rôles. Miss Prescott states that during the conversation with Mr. Chizzola in Booth's Theatre she reminded him that she had had all along the power to put an injunction on Clara Morris or any other artiste engaged by him to supply her place with Salvini, but that she had not done so for many good reasons. Mr. Chizzola replied to her: "I only wish you had done so, for you would have saved me many great losses." Among the inducements offered Miss Prescott to resume her old position, Miss Prescott also states that both Mr. Chizzola and Mr. Salvini said to her: "Your triumph over Clara Morris will be enormous and of incalculable good to you." But Miss Prescott was obdurate and declined positively unless her conditions were complied with and she was properly remunerated.

WILLIAM PERZEL.

Things are not likely to end here. Mr. Perzel says he will apply for an injunction to prevent Miss Morris from appearing again. He says his wife shall be "second to none."

Rival Leavetakings.

There was a lively scene when the *Gallia* slid out of her pier yesterday afternoon. Christine Nilsson and Albani were on the passenger list. Their friends and admirers had vied with one another in showering floral mementos upon the rival *divas*. The long tables in the dining-saloon were covered with the fragrant offerings. Ships and various other devices were included in both collections. The perfume made the air heavy. As the vessel moved out into the stream cheers were given by the crowd on the wharf, and music from two bands made a terrific din.

Henry Abbey, Andrew Dam, Jr., Hope Glenn and a party of guests boarded a tug, which flew the Swedish flag, and followed the *Gallia* down the bay, saluting Nilsson with shrill whistles. The steamboat *Matteawan*, a more pretentious craft, with band and party of Col. Mapleson's friends, steamed down stream to bid farewell to Albani. The rival leavetakings created much comment, as they were looked upon as preliminary skirmishing between the opera managers, Abbey and Mapleson.

—Hon. George W. Cable, the popular Louisinian, author of "The Grandisenies" and "Old Creole Days," will give a reading from his works at the Madison Square Theatre next Monday, at three o'clock. The particular subject of the readings will be Creole women, and will no doubt be interesting; and as the readings are for the benefit of the Sheltering Arms Association, there will certainly be a large audience present.

—Saturday night, during Mary Anderson's performance at the Grand Opera House, a boy in the gallery dropped a programme over the railing. It fluttered down and fell into a globe of one of the gas-jets on the side of the circle. The blaze that rose created a small-sized panic among a few timid ladies in the audience; but a stentorian voice shouting out, "No danger," and explaining the cause of the blaze, allayed fear and the play went on.

—A samovar tea party was given in the manager's office of the Madison Square Theatre on Saturday evening. Dave Belasco donned the white cap and acted as *chef de cuisine*, while Dan and Charles Frohman, in white aprons, made responsible waiters. Among those present were Georgia Cayvan, Mrs. Agnes Booth, Mrs. Burton Harrison, Ada Dyas, Estelle Clayton, Alice Cayvan, Mrs. Potter and Messrs. Bryton, Harrison, Max Freeman, Frohman, Belasco, Edwin Arden, Wesley Sisson and Lewis Massen. All sorts of anecdotes and stories were told over the tea-cup, and the party did not break up till [illegible] hours."

The Gay Capital.

PARIS, March 27.

The past week has been one of those delightful (?) seasons which seem composed of an abnormal number of Sundays, and it confuses my poor brain when I try to remember the real day of the week. Church on Thursday, church on Friday, and again on Sunday. It will take a year to get the odor of incense and flowers from my olfactory organ. Easter in Paris is a thing not to be forgotten. It is a perfect carnival of bon-bons, loves of bonnets, incense, prayer-books and good nature. In spite of the present state of politics there has been peace for a few days, and I think that even Louise Michel would have gained confidence to emerge from her hiding-place and eat a few Easter eggs. The churches were exquisitely decorated and draped for Good Friday and the music was magnificent. I never heard the "Stabat Mater" (Rossini) rendered better than at St. Eustache with the string band accompaniment. At Notre Dame the "sacred relics" (having been duly fixed up and varished, etc., the week before on arrival from the factory) were exhibited to the swarms of ill-smelling and unwashed faithful as well as to the sealskin-covered "quality." I was wedged in between two who had evidently made use of onions as a means of meagre subsistence during the prescribed forty days. I was strongly tempted to offer them some cloves. Then, thinking I might be giving myself away at the same time, I changed my mind and watched the uncovering of a thorn from the Crown, which strongly resembled bamboo and a nail and fragment of the true cross, the latter of which I should have judged was a bit of old chair leg. But never mind. They enjoyed it, and when one is in Paris one must be Parisian; so I meandered around from church to church, hearing this and seeing that, because I felt it was my duty to take it all in as long as it cost nothing. The impecunious tourist (chiefly English) did this also for the same reason.

The flowers at the Madeleine excelled those of any other church. One of the small chapels near the entrance was converted into a floral tomb, in front of which rose a cross, twelve feet high, composed of Parma violets. It was a most superb design, and the fragrance was almost overpowering. The altars were draped in mauve and black silk, and the display of sacramental plate was dazzling. On Easter day the churches threw off their sombre garments and appeared decked in lilies instead of violets. The crowd in the morning was crushing; but the magnificent music amply repaid one for standing. In the afternoon, the boulevards, Champs Elysée and Bois were full of people, the majority of whom were more or less full also. At the Petit Ferme and Cascade not a place was vacant. Everything was occupied by happy bourgeois, coquettish nursery maids, escorted by gallant soldiers or gendarmes, and the grassy places swarmed with myriads of young Parisians, who rolled, tumbled and screamed as if Easter only came once a lifetime instead of once a year. The little trinkets, yclept Easter eggs, sold well at the corners. Made of sugar, wax, terra-cotta, plaster of-paris and satin, they contained some very novel designs. On the Boulevard Montmartre I bought one of these *œfs de pâques*. On pressing a spring the egg opened in half, and up jumped a miniature figure of Louise Michel *à la* Jack-in-the-box, addressing a crowd of *citoyens*, who filled up the rest of the eggs in attitudes of vociferation. Seeing that my purchase had attracted the curiosity of a crowd of gamins, I hastily tried to close it up again; but Louise's head was nearly decapitated in the operation, so I threw the toy to the nearest child, who carried it off in triumph, surrounded by an admiring crowd of his confreres.

According to custom, most of the theatres were closed on Good Friday night; but the matinees on Easter paid well. And now a word to the disappointed for fame; to the crushed tragedian; to the seedy author; to the threadbare playwright. In the Quartier Villiers, near the Rue Fortuny, stands a house or hôtel, which in theatrical circles is called "The Hôtel of Consolation;" and why? Because here it is that the immortal Sara resides and that all the crushed tragedians and unappreciated actors who have been refused an appearance by the heartless managers, come and spout their very best to the great tragedienne, who does her best for them, and they manage to get at last some kind of a rôle at the Ambigu. Here it is that Sara finds time, between a rehearsal at the Ambigu and a performance at the Vaudeville, to receive the unsuccessful authors, hear their plays, and either accept or promise to accept them. The last piece she has received is Francis I., by Parodi, who also wrote Rome Vaincue. This last Sara is going to create herself, and as there are two leading female rôles, curiosity is at a high pitch to know who will be engaged for the second. At present Mme. Bernhardt is also busy rehearsing La Douairiere de Brionne, which will be one of the principal attractions at the entertainment to be given at the opera on the 5th of April, for the benefit of the inundated families of Alsace-Lorraine.

In spite of the political disturbances, etc., L'as de Trefle took in 5,500 francs last week, and turned away five hundred persons. The one hundred performances of Fedora produced 834,285 francs ($166,857), an average of 8,350 francs, or $1,670, for each performance.

It is rumored here that Maurice Grau is going to be elected as the Director of the Opera House in New York for next season; also that he has already engaged Capoul, and wishes to get Gailhard; but the latter cannot leave the opera here. *Apropos* of the New York Academy, Marie Vachot, who had such a short, doleful season with Mapleson last year, is now a *pensionnaire* of the Theatre des Arts in Rouen, and will, on next Saturday, marry M. Alfred Jouanne. I remember little of Marie. I wish I didn't remember so much, as then I might think more kindly of her; but as it is, I think she shows great wisdom in getting married. I heard her essay the part of Rosina in Il Barbiere. If it had been a pantomime she would have got on very well, for her acting was passable. As it was, I settled myself, libretto in hand, in joyful expectation of hearing the first cavatina sung in an artistic manner by an artiste, so loudly had the Colonel blown his trumpet about her. She tripped on, opened her mouth, gasped and began "o-o-o-na-vow-ow-ce p-ow-ow-ow-ow-ow-ow-ow--co fa!" I thought the woman was going to have a fit; but no, she smiled, shrieked in such a way as to put an Apache's war-whoop to shame, wobbled around the keys in a fearful vibrato, and instead of enjoying the performance I felt as if I were in a medical college clinic room attending an illustrated lecture on "Agues of the Vocal Chords." Poor thing! let us mentally throw after her the slipper of luck and wish her and her hubby great joy.

The rehearsals for Lakmé are in full blast at the Opera Comique, with Van Zandt in the title rôle. Nothing more is heard of Nevada. We are having cold weather for Easter; and the thought of buckwheat cakes is suggested by the light fall of snow; but alas! they are something totally unknown here. Please inform Dr. Crosby that instead of railing at people—who, maybe, don't make as much pretense, but who at heart are better than nine-tenths of his own congregation—he will confer a favor upon all American exiles here by sending over a few missionaries with one hundred gross barrels of buckwheat flour, 1,000,000 sacks of peanuts and 100,000 Matthews' soda-water apparatuses filled and ready for use.

PARIS, April 3, 1883.

This is the most miserable apology for Spring weather that I have ever experienced. It is damp, changing from moderate to very cold and back twice a day, and pneumonia and diphtheria prevail in every part of the city. Louise Michel has surrendered. Probably she was frozen out of her hiding-place; but her excuse is that she wished to save her mother further annoyance from the authorities. Considerate Louise! Everything is quiet now—for France. Here one doesn't mind a small row or infant revolution. While I was dining in the Café Suede, a day or two ago, I heard a big hubbub in the Boulevard, but could not see anything, as my table was too far from the window. Upon asking the waiter if it were anything serious, he smiled blandly and replied: "Nothing, Madamoiselle, of consequence; perhaps some gamins fighting or a little revolution!" It's very nice to be so accustomed to everything unpleasant.

Sara is writing her autobiography. I have no doubt but that when it is finished it will be very interesting and sell like hot cakes on a frosty morning. She possessed a number of accomplishments not known to the general public—as, for instance, she always mended the roof when it leaked, the chimney when it smoked, and made herself generally useful. When a child at school she was constantly fighting with her schoolmates and teachers. She is now very fond of children, and Jean Richepins little son is her present toy. What an invaluable wife she would be to a plumber, roofer, sweeper or lightning-rod man. At any rate, Sara is a brave woman, and if the female population of the terrestrial globe had one-tenth of her spunk, go-ahead and talent, there would be fewer divorces and husbands would care more for their firesides and less for their lodges.

The city is still full of strangers, and will continue so until the hot weather drives everybody away to seek a breath of cool air in Norway or on the tops of the Jungfrau and Matterhorn. Consequently the theatres are reaping more than their usual harvest. Here, when a manager wants to make a grand swoop and get some extra francs to enable him to take his girl for a Sunday drive in a tram-car, he gives a matinee of Les Cloches de Corneville. I have seen that charming opera given by every troupe in America, and in London and Paris, and were it not for the music I should certainly not have recognized the masterpiece of Planquette. The first time was in San Francisco, when Emilie Melville "created the role of Serpolette in California," and if she had given her idea of that character to a Parisian audience it would have been her first and last representation of the part. She endowed the good-for-nothing village gossip and upstart, Serpolette, with the airs and graces of a Vassar girl, just graduated, who thinks she has a "mission." Emma Abbott, in The Chimes of Normandy, is more like a parson's wife than a scandal monger. Alice Oates gives us the nearest hit to the French rendering. But in London The Bells of Corneville, recently given at the Avenue Theatre, might have been anything else, save for the music. The new libretto, written expressly for this occasion by some crack-brained would-be author, was the most howling failure known for a long time. There was about as much *chic* to it as there is to the Psalter. The music was horribly sung. Even Florence St. John was sadly poor as Serpolette. But what a comfort it was to hear it here in Paris as it should be! To hear the grand ensemble of servants sung as if they were in earnest, waiting to be hired and anxious to show off their good points, instead of being a lot of curates rivalling each other in prosy hymns! To hear the Cider song, Ghost song and the rest of Serpolette's airs sung with the French dash and *chic*, and to see true comic acting instead of the clowning that we habitually see in America.

L'as de Tréfle is such a success at the Ambigu that its author, M. Decourcelles, has started to work on another piece, with the aid of Victor Koning. The subject of the new work is La Charbonniere. The title rôle will be created by Mme. Pasca, and we expect to attend the premiere next October, at the Gymnase, though the place of its production is really not yet settled.

With the exception of Mme. Schumann, no woman has ever achieved fame as a composer of classical music. There is no reason why she shouldn't; but she herself seems to think there is no reason why she should. Certainly a female mind which can master the problems of geometry should be able to solve the most intricate forms of thorough-bass and harmony, which are the mathematics of music. An Englishwoman occasionally makes a faint attempt at composition; but, with a few exceptions, she is restrained from continuing her efforts or putting them before the public by that same nauseating modesty (?) which makes social mummies of her countrywomen, and causes the American woman with even ordinary common sense to shine favorably in contrast to her. I was all impatience to attend the first annual concert of the Société Nationale de Musique at the Salle Erard last Saturday to hear the overture to Le Sevillane, by Mlle. C. Chaminade. It showed evidence of work and study, and was pretentious enough to suit anyone; but I don't think that Mlle. C. Chaminade will ever set the world agog with her compositions. If people would only be content to creep before they walk, and to walk before they try to fly, the world would be wiser, and there'd be more equilibrium preserved and fewer fiascos made.

La Princesse des Canaries, now in its glory at the Folies Dramatique, is also meeting with success in Brussels. The first evening the *finale* of each act was repeated.

After Fedora is finished, the Vaudeville will reproduce Tete de Linotte for a few days, until Second and Ferrier's comedy in four acts, La Vie Facile, is ready for representation.

I am going to London next week for a few days, and if I survive the effect of crossing the Channel in one of those nautical razors, I'll give you a billy-doo from that gay (?) hamlet.

SARA.

Miss Jewett Seeks a Change.

For seven seasons Sara Jewett has been leading lady of Manager Palmer's Union Square company. She has worked earnestly and with a great deal of success, gaining much popular approval. But at times during the past season it has been evident that she was becoming restless and desired a change. Therefore it was not much of a surprise when the announcement was made that she had withdrawn from the Union Square. Then followed the rumor that she would head a company next season under John Stetson's management, and when she appeared last week at Booth's Theatre in The Banker's Daughter this report seemed likely to prove true. Next it was announced that she would find a resting-place in the managerial arms of Mr. Mallory, and would fill the void in the Madison Square ranks caused by the resignation of Effie Ellsler. Still another rumor floated, to the effect that she would go to the Boston Museum as leading lady. Then report had it that she would star under J. W. Collier's management. Now a speculator wanted her for a season in Chicago. In fact, Miss Jewett has been the subject of a great deal of newspaper gossip as well as managerial seeking, and when it was finally announced on Saturday that she had signed a contract to play leading business with George Edgar next season, the report was taken with a grain of salt. So a reporter called on Miss Jewett at her residence, and was informed that she had really signed with Mr. Edgar.

Miss Jewett denied that she had had any trouble with Mr. Palmer. He had always treated her with kindness, and had oftentimes been her friend and adviser in personal matters. But she felt that a change would benefit her. Since she had quit Mr. Palmer's company she had received many offers; but none had been so satisfactory as that of Mr. Edgar, made through Manager Maze Edwards. She would play Desdemona, Cordelia, Rosalind, Juliet and Beatrice, parts she preferred, and to which she felt she could do justice.

Miss Jewett will retire at once to her cottage at Pigeon Cove, where she will spend the Summer studying under the direction of the veteran James E. Murdoch. She will return to the city in July to begin rehearsals, which will occupy all of six weeks.

Historical Essays on the Drama.

X.

In the same year (1453) the grand festival of Lille took place. The Emperor Constantine Palæologos, the last Christian Prince that reigned in the East, implored aid and succor against Mohammed II. from all the powers of Christendom, and among others, from Philip the Good, Duke of Burgundy. This crafty Prince—and be it remarked, by the way, that most men who have been especially called "good" by their contemporaries are mere hypocrites who know how to "make their light shine before men"—preferred to show his lively sense of the compliment by the manner of his response to Constantine than the matter of his help in need. So feigned a grand crusade of his own, assembled his chief vassals, generals and other grand officials at a banquet, during which he amused them by most magnificent "intermets," or "Intermezzi" in Italian. The populace then, as now, has always been easily turned from serious and important designs and objects by shows, speeches and various kinds of what our modern slang calls "taffy." In art, science, religion, literature, politics, law, medicine in—everything we see pretentious mediocrity and bombastic platitude forge ahead of true merit, which, by reason of its truth, is modest. The only difference between the barbarism, as we call it, of ancient days and the civilization, so-called, of our own time, is that the senses were beguiled then and the intellects are bemuddled now. Spectacles and games delighted the "great unwashed" four centuries ago, as caucuses, sensational preachers and dime literature amuse it now.

The public is, and always has been, a baby; and is, and always will be, amused by a rattle. The coral and bells in the true emblem of popular sovereignty, and the cap of Liberty is a baby's hood. Therefore, understanding his public, as the "good" generally do, Philip diverted it as follows: A vast hall was fitted up with separate stages or platforms, on one of which was a church as large as life, chanters as large as life, and a carrillon of bells, real bells, as large as life, the sound of which accompanied the chanters' chanting. On the second stage a rock arose in gloomy majesty, from the pinnacle of which a naked infant poured a cataract of rose-water. On a third was a full-sized ship, laden with costly merchandise, and manned by a full crew. On the fourth appeared a superb fountain, with ornaments in glass and lead, exquisitely-fashioned plants, flowers, glass, variegated stones, and varieties of all sorts, and, in the middle, Saint Andrew, with his cross before him, like a pilot, and his steering wheel, from one arm of which sparkled a babbling rivulet that fell and lost itself in a meadow. On the fifth stage was an enormous pie, "and when that pie was opened the birds began to sing," for it contained the following dainty but indigestible ingredients, rivalling in difficulty of assimilation the most stomach-trying "home-made" mince that ever came from Connecticut:

Twenty-eight musicians—all alive, oh!—and players upon various instruments of music.

A castle flanked by towers, on one of which could be seen the famous "Melusine" in her serpent form, disporting herself, at the end of these towers two fountains played, the wine up orange flower water, which afterward filled the moat of the castle.

A mill, on the roof of which a magpie was perched, at which all sorts and conditions of men aimed their arrows, in token that this bird was open game to the people—a liberal con-

cession of that which we do not want ourselves, much practiced by those in power now, as then.

A desert place, in the midst of which a tiger fought with a serpent; a savage man mounted on a mechanically-moving camel that seemed to walk; a peasant who beat a thicket with a pole, driving out a multitude of small birds; a knight and his lady, who were at table on a lawn enclosed by hedges of rose trees in full bearing; an idiot who seemed to mock at a beauty disappointed in love; a fool, who, mounted on a bear, galloped over villages and mountains covered with ice and snow; a lake surrounded by towns and castles; a wonderful forest, full of rare Indian trees, and inhabited by troops of animals of all kinds, who seemed to be alive, among others a lion chained to a tree, to attack whom a man was exciting a dog; a peddler passing through a village and encompassed by a crowd of peasants examining his merchandise.

Near a sideboard covered with gold and silver plate and richest crystal, enhanced with precious stones, a large naked woman was represented, from whose right bosom flowed the richest hippocras in a continual stream. By her side a living lion chained to a pillar on which was inscribed "Don't touch my mistress." From the church psalms and hymns and spiritual songs, chanted by a number of voices, were heard, and a shepherd, issuing from the pie, joined them with the sound of his bagpipe. A steed in gorgeous trappings came out of the great door of the hall, backward. He was ridden by two men seated back to back and masqued, who sounded the trumpet, too, at which others played upon organs and other instruments. Carried by a wild boar, a monster appeared, on whose head stood a man who executed several feats of dexterity, after which, the sound of a march announced the arrival of Jason. This hero gave a representation of his combat with the bulls that guarded the golden fleece. He threw himself upon them, brandishing his spear, and made use of that redoubtable vial filled with charmed water and given to him by Medusa to cast these terrible beasts, who breathed flames from their nostrils, into a deep sleep.

This scene was followed by a white stag, with a golden saddle, ridden by a young lad superbly dressed, who sang an air which the stag seemed to accompany in duet. Jason reappeared, pursued by an enormous serpent, and using his javelin and sword—with little effect, however—till, at the sight of the marvelous ring of Medusa flashed in his eyes by Jason, the serpent extended his coils in helpless submission, and Jason cut off his head and, tore out the teeth, after the approved manner of all heroes, of whatever time.

After this appeared a dragon, which traversed the hall, vomiting forth fire and smoke. Then a heron sailed through the air, and was pursued and struck on the wing by a falcon. Jason came back, for the third time, conducting a plow, drawn by the bulls whom he had tamed. He plowed the ground by their aid, drew from his hunting-pouch the teeth of the serpent, sowed them broadcast, and instantly a host of armed men started from the soil and commenced a cruel combat, in which they massacred each other, to the great content of the beholders. All these scenes were intermingled by music performed in the church and in the pie, so that what was not ecclesiastical was at least *pic-ous*. Presently a giant came forth, armed as an antique Saracen of Granada. He led an elephant, which carried on his back a castle, in which sat a lady, in despair, clothed in long mourning habits like a nun, and who recited a triolet, commanding the giant to stop. This captive lady represented Religion. She made a long complaint, in verse, deploring the woes which she suffered under the tyranny of the infidel, and mourned the apathy of those who should have delivered her. Her lamentations ended, a king-at-arms came forward, preceded by a long line of Knights of the Golden Fleece, and carrying, each on his fist, a live pheasant, decorated with a collar of gold studded with pearls and jewels. He drew near to the Duke of Burgundy and presented to him two youthful damsels—one of whom was Yolande, his natural daughter, and the other Isabeau de Neufchatel, the daughter of the Lord of Montaigu. Each damsel was accompanied by a cavalier, and the king-at-arms offered to the Duke the bird which he carried, in the name of the damsels, who recommended themselves to the protection of their sovereign, in order, as Mattien de Conci and Oliver de la March, witnesses of this festival, record that the ancient manners might be respected, according to which, in all grand festivals and noble assemblies, the princes, lords and nobles present were presented with a peacock, or some other royal bird, on which to make their vows of aid and loyalty to all noble dames and damsels who might implore their assistance.

Vernona Jarbeau.

Specially engaged in ODETTE with MODJESKA.

FIFTH AVENUE THEATRE, NEW YORK.

Rose Osborne.

Address care N. Y. Mirror.

Frank Weston.

EUROPE FOR THE SUMMER.

Address:
AMERICAN EXCHANGE, LONDON

Effie Ellsler.

EUROPE FOR THE SUMMER.

Address all communications:
AMERICAN EXCHANGE, LONDON

James A. Sturges.

COMEDY AND BASSO.

At Liberty Season 1883-84.

Address New York Mirror.

SPECIAL ANNOUNCEMENT!

THE

Dramatic Festival Number

OF THE

NEW YORK MIRROR

Will be Published April 26.

It will be enlarged to a number of pages sufficient to contain the vast quantity of extra reading matter and illustrations now being prepared. Besides the regular critical, editorial, provincial, telegraphic, local, and other departments (which are to suffer no curtailment), the contents will include a history of Shakespeare's life and times; interesting data concerning his plays and their earliest performances; original articles and essays on Hamlet, Julius Cæsar, Romeo and Juliet, Othello, and the other plays which will be presented during the Festival, from the pens of the ablest contemporary critics; an account of a recent visit to Stratford-on-Avon, with illustrations of the house, tomb and relics of the divine poet.

Pictures and biographies of John McCullough, Lawrence Barrett, James E. Murdoch, N. C. Goodwin, John A. Ellsler, Mary Anderson, Mme. Rhéa and Clara Morris—the stars of the Festival.

WITH HANDSOME AND ACCURATE PORTRAITS OF EACH.

TWO DISTINCT EDITIONS will be published—one for general sale and one for sale in Cincinnati alone. The latter will contain, besides all above mentioned, a supplement, which will be A COMPLETE AND RELIABLE GUIDE TO THE FESTIVAL.

Orders may be sent to this office or to any newsdealer.

The trade will be supplied by the American News Company, its branches, or any news company.

The advantage of advertising in a medium which will circulate so widely will be recognized not only by our professional patrons, but also by general advertisers. Advertisements will be received for the Festival Number up to April 24. The rate is fifteen cents per line, WHICH INCLUDES INSERTIONS IN BOTH EDITIONS.

Hearts and Hampers;

OR,

LOVE, LOBSTER and PICKLES.

THREE ACTS OF PURE FUN.

MARLANDE CLARKE

in his original creation,

The Hon. Newington Stoke, M. P. for Bubblerush.

As played by him over one hundred times in London.

SUPPORTED BY A STRONG COMEDY COMPANY.

For time address SPIES AND SMART, or
MATTHEW BRENNAN, Manager,
12 Union Square.

MAX ZOELLNER, Advance Agent.

Katherine Rogers.

DOES NOT TRAVEL WITH MONTE CRISTO.

AT LIBERTY

FOR

New York Engagements or Starring

Address 119 W. 11TH STREET, NEW YORK.

Frank Farrell.

Business Manager.

THE PROFESSOR.

Madison Square Theatre Co.

W. A. Whitecar.

LEADING BUSINESS WITH

MINNIE MADDERN

Wright Huntington.

Leading Comedian.

ROOMS FOR RENT COMBINATION—1882-8

Inez Periere.

HELEN, IN

ROOMS FOR RENT—1882-84.

Russell Blake.

At Liberty for Leading Business.

Address SIMMONDS & BROWN

Mlle. Rhea.

STARRING TOUR

SEASON 1882-83.

TIME ALL FILLED.

En Route.

Address communications,
ARTHUR B. CHASE, as per route.

Season - - - 1882-83

William Stafford.

F. P. SMITH, MANAGER.

Address care N. Y. Mirror.

Denman Thompson.

AS JOSHUA WHITCOMB.

J. M. HILL,
Permanent address,
Clark and Madison Streets, Chicago, Ill.

Osmond Tearle.

WALLACK'S THEATRE.

NEW YORK.

Edwin Milliken.

SEASONS 1881-82-83 WITH "ORIGINAL" HAZEL KIRKE COMPANY.

Disengaged Season 1883-84.

CHARACTER OR COMEDY.

Address en route, or Agents.

Henry Lee.

BOOTH'S THEATRE.

Charles Overton.

Leading Gentleman.

WITH THE HARRISONS.

As NEWSBURY BECK, THE INFANT.

A right from the shoulder hit in every town.

Frederick Bryton.

MADISON SQUARE THEATRE.

Louise Balfe

AND

G. Herbert Leonard.

AT LIBERTY.

Late of "Taken from Life," "Forget-Me-Not" and John S. Clarke companies.

40 E. 20th Street, or Agents.

Blanche Seymour.

SOPRANO.

AS

STALACTA, in the BLACK CROOK.

Miss Seymour's Queen Stalacta was a charming presentation of the character. Stalacta (Soprano) Constance.

Miss Blanche Seymour, as Stalacta, made a hit, her singing [illegible] Courier-Journal, [illegible]

Miss Blanche Seymour makes a petite and pretty [illegible] and has a sweet and cultivated voice. [illegible]

Miss Seymour's [illegible] parts of the [illegible]

Address Agents, N. Y. M.

Edwin Booth.

Letters may be addressed care NEW YORK MIRROR.

Steele Mackaye.

Practical Training for the Stage.

TUESDAYS AND FRIDAYS, FROM 1 TO 6 P. M.

Room 6, Sherwood Studio Building, Fifty-seventh Street and Sixth Avenue.

Mary Anderson.

Address all communications to

BOX 60, LONG BRANCH, N. J.

OR HAMILTON GRIFFIN,

En route. Manager.

Maggie Mitchell.

TIME ALL FILLED.

ADDRESS AS PER ROUTE.

William Elton.

SEASON 1882-83.

WALLACK'S THEATRE.

M. B. Curtis'

SAM'L OF POSEN CO.

EN ROUTE.

Address all communications as per route to

EDW. C. SWETT, Manager.

Miss Rose Coghlan.

Wallack's Theatre

SEASON 1882-83

Address NEW YORK MIRROR.

N. F. Brisac.

ASSOCIATE MANAGER.

LA BELLE RUSSE.

Permanent address care Joyce Brothers, 907 Broadway, New York.

Miss Sara Von Leer.

Madison Square Theatre.

NEW YORK.

Miss Lizzie McCall-Wall.

Leading Lady.

Address:

62 WILLOW STREET, BROOKLYN, N. Y.

Harry De Lorme

AS

STEPHEN, VALENTINE, PIPPO, MARQUIS, CHIMES OF NORMANDY, and principal English Operas.

AT LIBERTY.

[illegible]

E. A. McDowell.

[illegible] Forty-third street, New York.

Tony Pastor's Theatre

FOURTEENTH STREET.

The Great Hit of 1883.

The new Programme pronounced by all the best show ever given by

TONY PASTOR.

The Opening Week at Tony Pastor's Theatre was an Ovation.

OVER 5,000 PERSONS TURNED AWAY.

Not Even Standing-Room Obtainable.

See route in other columns of the paper.

FIFTH ANNUAL

Summer (Canadian) Tour

OF

W. H. LYTELL'S COMPANY.

COMMENCING AT PORTLAND, ME., MONDAY, MAY 21, 1883.

By special arrangements with Bartley Campbell, Esq., and the Madison Square Theatre management the Repertoire will include the following plays:

THE WHITE SLAVE, THE GALLEY SLAVE, A HEROINE IN RAGS.

HAZEL KIRKE, ESMERALDA, YOUNG MRS. WINTHROP.

Artists of recognized ability, who are disengaged up to Sept. 8, 1883, will please forward letters of application to W. H. LYTELL, Manager, 314 W. 36th Street, New York City. Silence a polite negative.

THE McCAULL

OPERA COMIQUE COMPANY.

JOHN A. McCAULL.....Proprietor and Manager.

Presenting Johann Strauss' highly successful spectacular opera comique (by arrangement with Mr. Townsend Percy),

THE QUEEN'S LACE HANDKERCHIEF.

Will visit the leading cities of the United States during the coming season, opening at the Globe Theatre, Boston, Sept. 17.

Managers having open dates will please address

SAMUEL GRAU, Casino, N. Y.

POWERS' OPERA HOUSE.

GRAND RAPIDS, MICH.

THIS POPULAR PLACE OF AMUSEMENT IS LOCATED ON CAMPAN PLACE, WHICH IS THE BUSINESS CENTRE OF THE CITY, WHERE ALL THE LINES OF STREET RAILWAYS CENTRE.

It has just been thoroughly renovated and refurnished with the latest improved, upholstered folding opera chairs. A passenger elevator for the accommodation of patrons which is greatly appreciated by the ladies.

Seating capacity and size of stage larger than any other house in the State outside of Detroit.

Now open for bookings with first-class attractions for season of 1883-84. Address

WM. H. POWERS, Manager,
Or, SPIES & SMART, 12 Union Square, New York.

BOSTON # BIJOU **BOSTON**

Parlor Theatre of America,

545 WASHINGTON STREET 545

Under the control of the

BOSTON BIJOU THEATRE CO.

T. N. HASTINGS, President.

Every Evening till further notice

Collier's Standard Opera Co.

JAS. W. COLLIER, Prop. | ED. E. RICE, Manager.

A New Satirical Comic Opera, Music and Libretto by Benj. E. Woolf, entitled

POUNCE & CO.

Regular Matinees, Wednesday and Saturday at 2 P. M.
Address all communications to
EDW. H. HASTINGS, General Manager.

HANNIBAL OPERA HOUSE,

HANNIBAL, MO.

Will be Completed and Ready for Use Feb. 15, 1883.

Capacity.—Parquette and Circle, 375; First Gallery, 175; Second Gallery, 450. Stage, 62x35, and furnished with full stock of scenery.

House is centrally located—within one block of principal hotel. Is first-class in every respect, with good dressing-rooms, and gas and steam heat throughout.

Will share only. For dates, etc., address

C. W. WINSLOW, Manager.

NEW MASONIC OPERA HOUSE,

IRONTON, OHIO.

SEATING CAPACITY 900. STAGE 58x42.

$25,000 in Cash Paid Out Weekly.

Positively, in the future as in the past, but one attraction each week, assuring to every one immense business.

Now booking, on shares or guarantee, for season of 1883-4, first-class attractions only.

Address ELLSBERRY & MOORE, Managers.

NOTE.—Two new hall rinks in course of construction.

SEASON 1883-84.

M'DONOUGH OPERA HOUSE,

MIDDLETOWN, CONN.

The management are now prepared to book attractions commencing October 1.

Positively but two attractions per week. Prefer to share all first-class combinations.

A. M. COLEGROVE, Manager, Box

TO RENT.

The Academy of Music of Jersey City.

For a term of years. Seating capacity 1,350. Population of the city 120,000. Enquire of

FRANK STEVENS,
55 Montgomery Street, Jersey City, N. J.

Notice to Managers and Actors

Managers and actors are hereby respectfully notified that

Fanny Davenport

by duly executed papers now held by the Messrs. Coudert Bros. at their branch offices in PARIS, has obtained the exclusive privilege over SARDOU'S Drama of

FEDORA

for the United States and Canada, and that in the event of any attempt making to produce printed or simulated versions of

FEDORA

that firm will be called upon by all legal measures and at any expense to protect

Miss Davenport's

EXCLUSIVE OWNERSHIP OF ALL THE STAGE RIGHTS IN FEDORA.

NEW BEDFORD, MASS.

Grand Opera House

WILL BOOK ON SHARES

FIRST-CLASS ATTRACTIONS,

LIMITED IN NUMBER EACH WEEK.

FOR THE SEASON OF 1883-4.

Managers are requested to book early and address GRAND OPERA HOUSE.

WALTER CLIFFORD, Managing Director.
J. C. OMEY, Agent.

Helen Sedgwick

WILL NEGOTIATE FOR STRONG LEADING BUSINESS FOR SEASON 1883-'84.

1878-1879.—Leading Juvenile, Abbey's No. 1 Traveling Company.
1879-1880.—Leading Support, Ada Cavendish.
1880-1881.—Leading Deacon Crankett.
1881-1882.—Leading Brooks and Dickson's World Co.
1882-1883.—Leading Minnie Maddern.

I compete with any leading lady on the American Stage for HANDSOME DRESSING, and refer to former Managers as to ABILITY.

Address SIMMONDS & BROWN.

Percy Rede.

Leading Business---Chanfrau Co.

Manuel Bond (Kit), McClosky (Octoroon), Charles Courtly (London Assurance), Sir Francis Levison (East Lynne), De Wolf (Parted), Appiani (Mystery of Paris), Lord Ipsden (Christie Johnston), and other rôles.

Address MIRROR.

Charles B. Hanford.

SEASON OF 1882-3 WITH WILLIAM STAFFORD,

ANTONIO, KING CLAUDIUS, BEAUSEANT, &C.

Spring and Summer Season 1883 engaged. Can be engaged for leading or heavy business for season of 1883-4.

Address National Theatre, Washington, D. C., or MIRROR Office.

Frederick Paulding.

LEADING SUPPORT TO

MISS MARGARET MATHER.

AT LIBERTY

FOR SEASON OF 1883-84.

Randall Knowles.

LETTERS MAY BE ADDRESSED TO BOX 819, PROVIDENCE, R. I.

John McCullough.

Time All Filled.

COMPANY COMPLETE.

Communications to be addressed

WILLIAM M. CONNER, Manager.
Gilsey House, New York.

E. L. Walton.

CHARACTER COMEDIAN.

AT LIBERTY - - - - SEASON 1883-84.

Residence, 68 Irving Place.

With Dion Boucicault, Esq., Star Theatre, New York.

Mrs. George Vandenhoff.

THE DISTINGUISHED

ELOCUTIONIST.

gives instruction in

ELOCUTION, DECLAMATION, VOICE CULTURE AND DRAMATIC ART. DEPORTMENT AND GESTURE.

She prepares pupils for the Stage or for Reading in Public.

Her great success in twenty years past is her guarantee for the future.

Address 1166 Broadway, New York.

BARTLEY CAMPBELL'S OWN COMPANIES

In the Grand Spectacular Romantic Drama in 6 Acts.

SIBERIA.

SEASON BEGINS SEPT. 3.

AND THE VIVID, DRAMATIC WORK, THE

WHITE SLAVE,

WILL BEGIN ITS SECOND YEAR

AT THE

Windsor, New York, Aug. 13.

Business communications address to Room 18, 1193 Broadway, New York.

THOS. B. MACDONOUGH.

Onward the Star of Empire!

THE PROTEAN ARTIST,

CARRIE SWAIN,

IN HER GREAT SUCCESS OF

CAD THE TOMBOY

Introducing her FAMOUS LULLABY, AMUSING MEDLEYS, ARTISTIC DANCES.

Academy of Music, Buffalo, week of April 16; Daly's Theatre, New York City, Monday, April 23, for a limited engagement.

In preparation, a new play by an American author.

CHAS. B. PALMER, Manager.

Dates for this season all filled.
Time for next season, address

R. E. STEVENS, Associate Manager.
1166 Broadway, New York City.

Corry Opera House

CORRY, PA.

This house, now undergoing extensive repairs, will be ready to open about

SEPTEMBER 1, 1883.

Will have seating capacity of about 800; seated with opera chairs, lighted with gas and heated by steam. Stage 40x30. Private outside entrance.

None but first-class companies need apply.

For dates and sharing terms address

HENRY MILLARD, Box 1050, Corry, Pa.

BY LONG ODDS THE BEST AMERICAN PLAY, ARTISTICALLY AND FINANCIALLY, EVER WRITTEN.

Louis Aldrich.

MY PARTNER

By BARTLEY CAMPBELL, Esq.

Charles T. Parsloe.

ST. CATHERINES, ONT.

Opera House Company.

H. G. HUNT - - - - - MANAGER

Season 1883-84.

The above house (formerly the Academy of Music) has been purchased by this Company and will be run for all it is worth.

Seating capacity, 1,200. Population of city and suburbs, connected by street railway, 20,000.

For open dates apply as above.

CHARLESTON, S. C.

OWENS'

Academy of Music.

First-class in all Respects.

All business communications should be addressed to

J. M. BARRON, Manager.
347 Hollins Street, Baltimore.

Lotta Belton.

Prima Donna. Disengaged.

Address SPIES & SMART, Agents.

Miss Victoria Reynolds.

SOUBRETTE.

AT LIBERTY.

Address NEW YORK MIRROR.

Miss Etelka Wardell.

With Bartley Campbell's

WHITE SLAVE COMBINATION

SEASON 1882-83.

Seth M. Crane.

PRIMO BARITONE, FAY TEMPLETON OPERA COMPANY.

At liberty after April 7, 1883. Permanent Address No. Nassau street, Boston, Mass.

Will J. Duffy.

For [illegible] Seasons Business Agent and Treasurer Fay Templeton Opera Company.

AT LIBERTY, APRIL 7, 1883.

Address care NEW YORK MIRROR.

Burton Adams.

Stage Director Fay Templeton Opera Company

AT LIBERTY, APRIL 7, 1883.

Address care of Assistant Engineer, National Soldiers' Home, Dayton, Ohio.

TO THE THEATRICAL PROFESSION!

The United States Mutual Accident Assoc'n

OF THE CITY OF NEW YORK.

(INCORPORATED 1877.)

OFFICES, 320 AND 322 BROADWAY, NEW YORK.

$5,000 Accident Insurance, and $25 Weekly Indemnity. Membership Fee, $4.

Average Cost about $10 per year, which is one-third the rate of stock companies. More than 10,000 business men in New York City and vicinity have policies in this company. More than 1,500 claims have been paid. All valid claims paid at sight. The Association has an assured income exceeding $150,000 per annum for the payment of losses. It has no claims upon its books unpaid, and has no debts. Write for Circular and Application Blank. Only two minutes required to insure. NO EXTRA CHARGE FOR EUROPEAN PERMIT.

JAS. R. PITCHER, Secretary.
CHAS. B. PEET (of Rogers, Peet & Co.), President.

TOWNSEND PERCY

No. 44 W. 23d Street, New York.

(AFTER MAY 1, AT NO. 1267 BROADWAY. OFFICES FORMERLY OCCUPIED BY R. D'OYLY CARTE.)

Respecfully announces the first Starring Tour in America of Mlle. ETELKA

BORRY,

The distinguished actress from the Imperial Theatre, St. Petersburg, beginning April 30, supported by Mr. Harry St. Maur, Miss Helen Tracy and a capable company. Bridgeport, April 30 and May 1; Providence, May 2, and 3; New Haven, May 4 and 5, and FIFTH AVENUE THEATRE, New York, May 7, as

CAMILLE AND ADRIENNE.

Managers having open time address as above.

THE QUEEN'S LACE HANDKERCHIEF.

By Johann Strauss. The most successful Comic Opera ever produced in America. The English version of this Opera is the sole property of TOWNSEND PERCY, who is now prepared to dispose of the right to represent it in the United States and Canada. Managers please address as above.

The celebrated English Authors, and Composers, STEPHENS and SOLOMON, have constituted TOWNSEND PERCY their sole Agent in the United States and Canada, and he is alone authorized to negotiate for the representation of their well known operas.

BILLEE TAYLOR, VIRGINIA, and THE WHITE SERGEANT

(Now in preparation).

Managers prease address as above.

NOTE.—I have also secured the American right to several new German and English Comic Operas, the titles of which will be announced in due course.

MARIE PRESCOTT

Has Purchased the Exclusive Right to

VERA,

THE GREATEST PLAY OF THE DAY,

BY

OSCAR WILDE.

Will open Union Square Theatre August and September, 1883.

Managers desiring time address SIMMONDS & BROWN.

Mr. Geo. Edgar's Shakespearean Company.

SEASON OF 1883-84.

MR. GEORGE EDGAR will inaugurate a season of classic Shakespearean and Dramatic representations during the coming season of 1883-84, commencing September, in one of the principal cities, and thence through the United States and Canada.

THE REPERTOIRE will consist of KING LEAR, OTHELLO, THE MERCHANT OF VENICE, MACBETH, RICHELIEU and BRUTUS.

THE COMPANY for the support of Mr. Edgar in his performances will include ladies and gentlemen of acknowledged ability, and no pains or expense will be spared to make this organization complete in every detail of dramatic art.

Mr. Edgar's great success in New York and vicinity in seasons past, and the high indorsement of his talent and abilities by the New York City press, confirm the opinion of recognized critics, hence PERFORMANCES OF THE HIGHEST STANDARD may confidently be expected.

Open dates and time solicited from leading theatres. Correspondence requested. Address

MAZE EDWARDS, Manager.
LELAND HOTEL, BROADWAY AND 27TH STREET, NEW YORK.

Corry Opera House

CORRY, PA.

Refitted, repainted, painted, warmed by steam, new scenery, seating capacity 800. Ready for use about September 1, 1883.

Address O. E. GLEASON,
Box 1315, Corry, Pa.

Edwin Arden.

HERBERT WINTH CO.

Madison Square Theatre.

Miss M. Loduski Young.

Late Lady with W. J. Florence Co., will hereafter be known as

Loduski Young.

Miss St. Quinten.

Great success with the HESS ACME OPERA COMPANY. Address en route.

Fred Lotto.

Stetson's Corsican Brothers.

EN ROUTE. BOOTH'S THEATRE CO.

Genie Langtell.

LEADING JUVENILES.

With Bertha Welby's One Woman Dramatic Company.

En route, for season 1882-83.

DRAMATIC FESTIVAL NUMBER

OF THE NEW YORK MIRROR

PRICE TEN CENTS

WORTHY DRAMA, WORTHILY PRODUCED!

The Directors of the new Shakespearean Combination have the honor to announce the engagement for the new series of classic plays the following eminent talent :

George Edgar
Sara Jewett
Ada Ward
Henrietta Vaders
Steele Mackaye

Shakespearean Tragedy and Comedy

To be presented with an Elegance and Completeness never before attempted in America, and an unexampled cast of characters.

Negotiations are now in progress with other UNEXCEPTIONABLE TALENT, the names of which will be announced hereafter

In presenting this scheme to the intelligent public of America, the Directors feel warranted in calling attention to its unique character, its ambitious purpose and its thorough artistic equipment.

The Initial Performance

(After three months' rehearsal) at

Hooley's Theatre, Chicago,

AUGUST 13.

All the Principal Cities of the Union to follow.

KING LEAR, OTHELLO, MACBETH,
THE MERCHANT OF VENICE,
ROMEO AND JULIET, AS YOU LIKE IT,
MUCH ADO ABOUT NOTHING
and RICHELIEU.

ALL UNDER THE ARTISTIC DIRECTION OF

MR. STEELE MACKAYE.

Address all communications to

MAZE EDWARDS, Manager

FRANK A. SMALL, Agent. Leland Hotel, Broadway and 27th Street, New York.

1883 * GEORGE EDGAR * 1884